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THE ART

OF

SKETCHING FROM NATURE.

BY

THOMAS ROWBOTHAM,

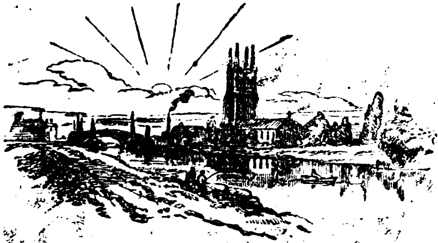
Author of "The Art of Landscape Painting in Water-Colours."

WITH TWENTY-SEVEN ILLUSTRATIONS DESIGNED BY

THOMAS L. ROWBOTHAM, JUN.,

Professor of Drawing to the Royal Naval School, New Cross; and
Member of the New Society of Painters in Water-Colours,

AND ENGRAVED ON WOOD BY DALZIEL.



THIRTY-FIRST EDITION.

LONDON:
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1869.

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PREFACE.

MANY students possessing a certain degree of skill in the use of the lead pencil and chalk are, for want of acquaintance with the necessary rules, entirely at a loss when attempting to commence a landscape sketch from nature; the principal difficulties they experience being, to determine where to begin the sketch, and how much of the subject before them they ought to include within the limits of the paper.

Attention to the precepts contained in the following pages, will, it is hoped, clear away these, and many other difficulties, that obstruct the essay of the sketcher.

The short course of instruction laid down is purely elementary, and confined to *linear* sketching. The limits of this little work do not admit of the introduction of the more advanced stages of colouring, and its complex manipulations. These, however, are rendered the less necessary here, as they have been already fully entered into and explained, in two works comprising portions of the series to which the present treatise belongs.* One of these, written by the Author of this book, in conjunction with his son, treats of the elementary portion of landscape-painting in water-colours; and in the other, the subject is continued through its advanced stages by Mr. Aaron Penley, who has laid down, in a full and clear manner, all the details of colouring, and the rules for its manipulation, with which it is requisite for the landscape-sketcher to become acquainted.

The instruction attempted to be conveyed in the following pages is the result of many years' active practice of the Author's profession; and his hopes will be realised if he should be hereby instrumental in assisting the student in his endeavour to acquire the power of "Sketching from Nature."

---

* "The Art of Landscape Painting in Water-Colours," by T. and T. L. Rowbotham. Winsor and Newton.

"A System of Water-Colour Painting," by Aaron Penley. Winsor and Newton.

THE ART
OF
SKETCHING FROM NATURE.

In the brief course of instruction proposed in the following pages, the object is to lead the student to a successful result by the simplest means. The rules are few; but if carefully studied, they will be found applicable to every object occurring in ordinary experience; and it is hoped that they will be deemed plain and intelligible. A multiplicity of technical terms and prolix explanations has been purposely avoided, as the end aimed at may be attained without them; but there are some terms which it may be requisite to explain, as they frequently and necessarily occur in the course of these precepts. These terms are,

The Picture:

The Centre of the Picture; commonly, but erroneously, called the point of sight:

The Distance of the Picture:
The Base Line:
The Horizontal Line:
The Vertical Line.

For the sake of rendering these instructions more clear and perspicuous, we shall recapitulate a few of the general principles of linear perspective. This recapitulation will be rapid and concise; touching only upon those more important points which are in fact indispensable in successful sketching from nature; and we also purpose to explain the general terms given above. In fact, our object is rather to recall to the recollection of the learner certain principles and methods with which we suppose him already acquainted,—the study of the elements of linear perspective being indeed the very first process to which the attention of the learner should be directed in his introduction to the art of drawing.

All objects which present themselves to the eye in a landscape, such as houses, trees, water, fields, mountains, &c., can be faithfully drawn in corresponding and similar outlines upon a plane surface.

For if a piece of glass be held vertically at a proper distance between the eye and the proposed landscape, so that the part intended to be drawn can be seen through it, it is evident that a tracing of the apparent outlines of all objects so seen through the glass can be made upon its surface, by the use of any intrument, which, when carefully guided over the apparent outline of the objects, would leave, by means of colour or any other substance, the traces of its path.

As it is impossible to adopt this process in drawing from nature—the material on which the outline is then made being a non-transparent medium, that is, paper—it is clear that sketching can be only effected by a distinct apprehension of the *real* forms of the objects themselves, and of those *apparent* forms under which they are presented to the eye in their different positions in the landscape.

Now all these objects have their real outlines composed either of straight lines, or of curved lines, or of both, which either may be irregular in their relation to each other, or may follow certain given laws and conditions. If the latter be the case, these laws are, for the most part, of such a simple character as to admit of being easily comprehended; and when once the principles, which we shall by and by enumerate, are mastered and understood, the student will find, in the representation of more complex forms of outline, an increasing facility, as his judgment becomes more matured, and his eye more correct.

OF THE HORIZONTAL LINE.

If a spectator were placed in a flat horizontal plain, the water or ground which he would have in view before him would appear to rise from the spot on which he stood, the limit of that rise being determined by a clear and well-defined straight line, called the *horizontal line.* This will at once be understood, in the example of the sea, or of a lake, between which and the sky no object is supposed to intervene.

This horizontal line—or (as the word* implies) this boundary—lies exactly opposite to the range of the eye, when the spectator, in moving round from left to right or from right to left, looks before him in a direction neither above nor below the natural plane of his vision. It is important that the learner should have a clear and distinct apprehension of what this horizontal line is; because it is to this line that every other line is referred, and that by its means the accuracy of the drawing is secured.

DISTANCE OF THE PICTURE.

In Fig. 1 a landscape is supposed to be viewed from the spot marked *E;* and that the spectator is desirous of representing on the plane of his paper a certain portion of the scene as seen by him from this point. That portion constitutes his *real* picture.

Here, therefore, arises the first question; that of determining how much of the landscape or the objects he is viewing, should be contained within his proposed picture.

---

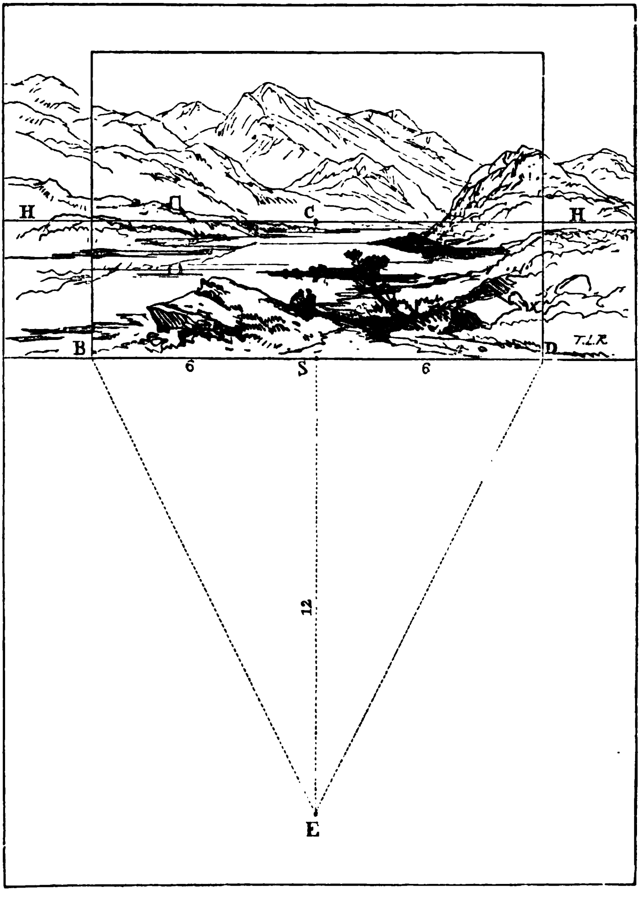
* The word *horizon* is nothing more than the participle of the Greek verb signifying "to bound."

The distance of the picture,—or distance of the eye from the plane of the picture (which is the same thing), —means the distance intervening between the spectator's position, and that point on the ground directly in front of him, where the picture, which he is about to make, ought properly to commence. Upon the choice of a proper and judicious distance, the beauty of his work will in a great measure depend.

Suppose the landscape to be viewed from the point *E* (Fig. 1), then that portion of the scene which the eye can easily take in, without moving the head, and without the slighest strain upon the optic nerve, will constitute the picture from that point.

Now, under this condition, the spectator will find that he does not distinctly see the ground immediately before him, but that he obtains a perfectly easy view of it only at some distance from his position at *E*. It is the space included between the point *E* (where he is placed), and the supposed point alluded to, and here marked *S*, that establishes the required distance of the picture, that is, the distance of the eye from the proposed picture. For instance, let *S* be that point on the ground immediately in front of the eye, and if through *S* a straight line be supposed to be drawn,

FIG. 1.



perpendicular to the distance *E S*, this line will pass through and determine the foremost objects of the proposed picture, and therefore at this line the picture must commence.

THE EXTENT OF THE PICTURE HORIZONTALLY.

The next process is to determine how far along this line the view should extend to the right and left of the point *S*.

Pace the distance from *E* to *S*.

Suppose it to prove twelve paces.

Place a mark at *S*, a glove, or stick, or any object that may be distinctly seen from the position *E;* then walk six paces from *S* in the direction *S D*, and there leave another visible mark; also six paces from *S* to *B*, where a third mark should be placed. All the objects seen between the marks at *B* and *D* will constitute the intended picture, as viewed from the point *E;* the lines drawn at *B* and *D* perpendicular to *B S D* being the sides of the picture.

If it be objected that, from the nature of the ground, this principle could not in some cases be carried out, it will at least be admitted that the student may make himself thoroughly acquainted with it by first practising on places offering no obstacle to his attempts; and he will thus soon be enabled to form a proper judgment, as to the distance and boundaries of his picture, under any circumstances whatever.

It must, however, be observed, that this forms the *extreme* limit of the picture laterally. Any portion of the view may be taken, within that limit; as is exemplified in the Frontispiece of this book.

THE VERTICAL LINE.

That an accurate notion of the vertical line may be obtained, the plane of the picture must be supposed to be perpendicular to the horizontal plane.

If a straight line be drawn from the spectator's eye, perpendicular to this plane of the picture, that line will fall upon the plane at a point in the horizontal line directly opposite to the eye. In Figs. 1 and 2, C is this point, and it is called the *centre* of the picture, or centre of view. In reference to the eye of the spectator, every straight line *perpendicular* to the plane of the picture appears to converge towards this point or centre. The line which, drawn from the eye of the spectator, determines this centre C, is called the *vertical line.* It is a straight line through S, perpendicular to the horizontal line, and the base of the picture; and in Figs. 1 and 2 it is represented by the line $E\ C$.

In Fig. 2, the lines and points before described are further illustrated; and to impress them clearly on the mind of the student, we recapitulate them, as they are exemplified in this figure.

E is called the point of sight, or place of the eye.

C, the centre of view, or centre of the picture; being the point on the horizontal line *H H*, immediately opposite to the eye.

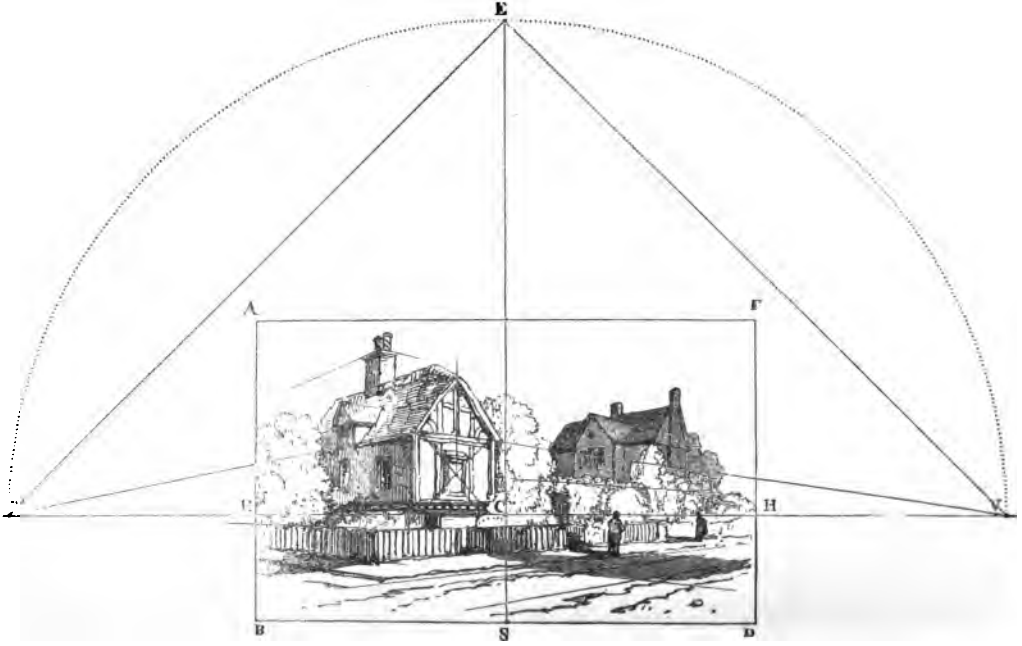
(This point *C* must not be mistaken for the centre of the paper; it bears no such meaning, for it is marked occasionally somewhat rather to the right, or to the left, of the middle of the horizontal line; but in all cases it is termed the "centre of view," or "centre of the picture.")

B D, the base line, equal in length to *E C:*

S, the point on the ground immediately opposite the foot of the sketcher, as *C* is opposite to his eye:

E S, the vertical line—the length of which is equal to the supposed, or known, distance of the eye from the commencement of the picture at *S*. It is necessary to explain that *E* is not the real position of the eye, and that it is requisite for *practice* to draw the length of the vertical line *E S* upon the paper, and as this cannot always be done with convenience *below* the base line, as in Fig. 1, it may be drawn *above*, as shown in Fig. 2; the only limitation being in this case that the extent of the base line *B D* is determined by *E C*, not as in Fig. 1, by *E S*, as the space from *S* to *C* is allowed for the height of the eye above the ground.

FIG. 2.

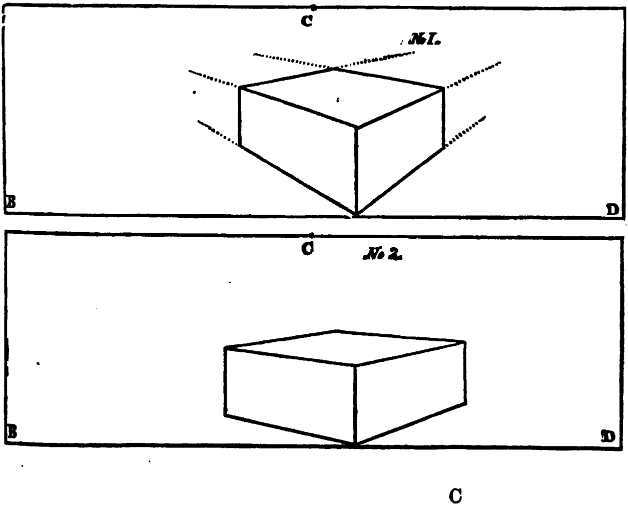


The use of this vertical line is the same, whether it be drawn above or below the centre of view *C*; and it is shown in the two positions, in Figs. 1 and 2, merely because it is frequently more convenient to mark the point *E* above, than it would be to place it below, the horizontal line.

Upon the length of the vertical line *E C* depends the just and natural representation of objects. If it be too short, they will appear unsatisfactory, and more or less distorted.

The following example will illustrate the truth of this statement (Fig. 3).

FIG. 3.



A block of wood or stone (Fig. 3) is to be represented at different distances; it has a square base, and is seen in a position in which its sides are oblique to the plane of the picture:—seen, in fact, from both points, under the same circumstances in all respects as regards surrounding objects, except that the perpendicular distance of the spectator from the base line *B D* is much less in one than in the other.

In Fig. 3, No. 1, the distance of the point of view, from which the spectator sees the stone, is only half the length of the base line *B D* (that is, of *E C* in Fig. 2).

In No. 2, the distance of the spectator is equal to the entire length of *B D* (*i. e.* of *E C* in Fig. 2). This distance may, in particular cases, be made greater, but in no case should it be less.

A slight glance at each will show how much more satisfactory to the eye the drawing is in No. 2 than that in No. 1; although it is, in fact, in both cases strictly accurate according to the *distance adopted.*

In both instances (Figs. 1 and 2), the centre *C* of the picture is placed in the middle of the horizontal line *H H;* but it may be placed somewhat either to the right or left of that position, according as the sketcher may be disposed to stand a little to the right or left of the centre of the proposed view. These alterations of *C* will of course modify the appearances of the objects, under principles hereafter to be explained.

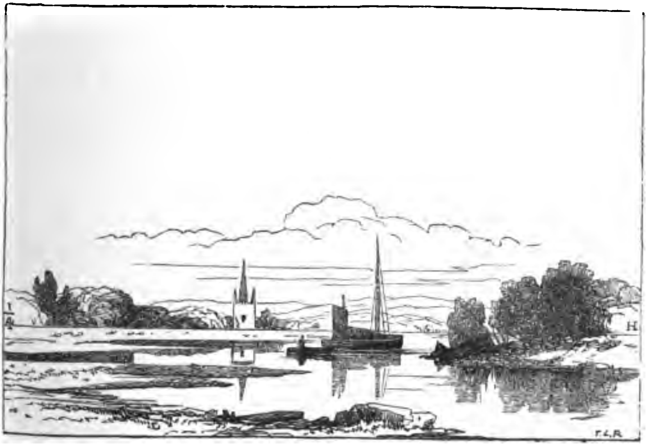
PROPER POSITION FOR THE HORIZONTAL LINE.

The proper position of the horizontal line will depend upon the nature of the view to be represented. Hence the sketcher must consider—

First, whether he himself and the objects he is about to represent are on level ground, or nearly so.

If the view be on a plane nearly level, the horizontal line may be drawn at about one-fifth, or one-fourth, of the height of that space of his paper which is intended for the picture (Fig. 4).

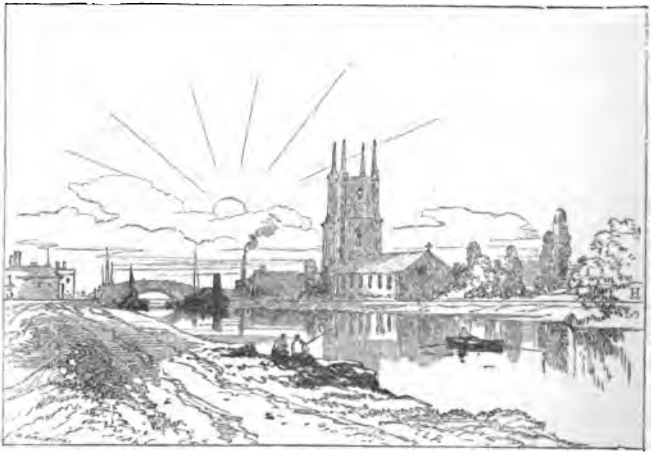
FIG. 4.



Secondly, whether the ground be undulating, or whether the objects be viewed from a carriage, or from the lower windows of a building, or any similar moderate elevation.

In this case, the horizontal line may be placed at about one-third the height (Fig. 5).

FIG. 5.

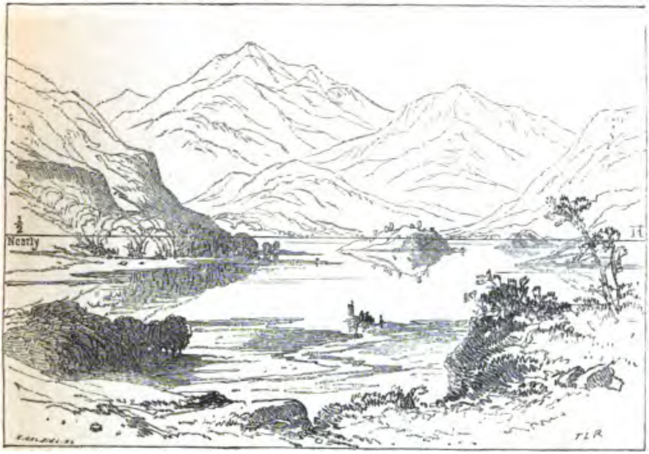


Thirdly, whether the scenery be mountainous, with a lake; or whether the objects be viewed from some *considerable* elevation.

In this case let him choose a position that will command a good view of the scene, and prevent closer and more immediate objects from concealing any portion of the remote distance; and though the height of the horizontal line in this case may *sometimes* be a little more than half the height of the paper, according to the elevation attained by the spectator to command the view, yet it is desirable not greatly to exceed this; otherwise, what is called a "a bird's-eye view" will be the consequence (Fig. 6).

In the following example, the horizontal line is drawn at nearly *half* the height of the paper.

FIG. 6.



We may here incidentally observe, that, as a general rule, the sketcher will find it advantageous, after having drawn a faint horizontal line, at its proper height, to ascertain, by holding up his pencil horizontally on a level with his eye, what object, *or part of an object*, appears on that point of the horizontal line immediately before him; the island, for instance, in the above sketch. He may begin his drawing by representing such object at that point, and proceeding right and left, on the same level, to the extremities of his picture. This will greatly assist in guiding the delineation of the remainder.

OF THE UP-HILL VIEW.

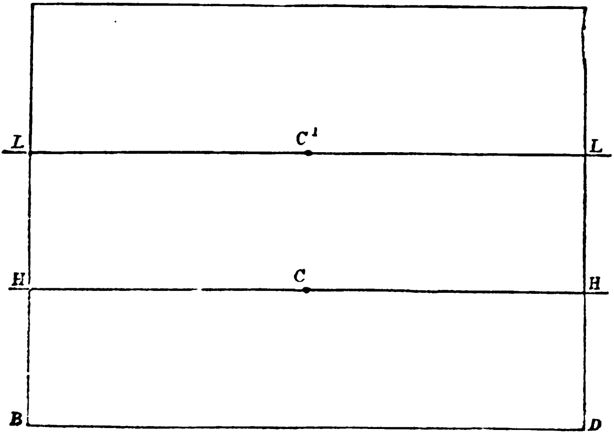
All horizontal planes,—*appearing* to ascend if they lie below the horizontal line, and to descend if they lie above it,—vanish or merge in the horizontal line. So also all parallel sets of horizontal straight lines, not parallel to the horizontal line *H′ H*, appear to descend, if they lie above it, or ascend, if they lie below it, to some point in the horizontal line; in which point they converge or vanish. Thus in painting, the sea and sky are considered horizontal planes, and we have already instanced their apparent meeting in the horizontal line. So again, in representing the interior of a room—the floor and ceiling (if flat and parallel to one another) appear to approach each other, and would, if indefinitely produced, meet or vanish in the horizontal line of the spectator, as their common vanishing line.

But suppose the ground before the position at *E* (Fig. 1) to form an incline plane instead of a horizontal one; a plane inclining upwards from the base line, at some known or supposed angle. In this case such an inclined plane will meet the plane of the picture in a line above the horizontal line: hence there will be two vanishing lines on the paper,—one whereby to delineate objects on the horizontal surface; the other by which to draw those situated on the inclined plane.

The following diagram will make this clear.

In this figure (Fig. 7), *B D* is the base line; *H H* the common horizontal or vanishing line; *C* the centre of view in that vanishing line; *L L* the vanishing line

FIG. 7.

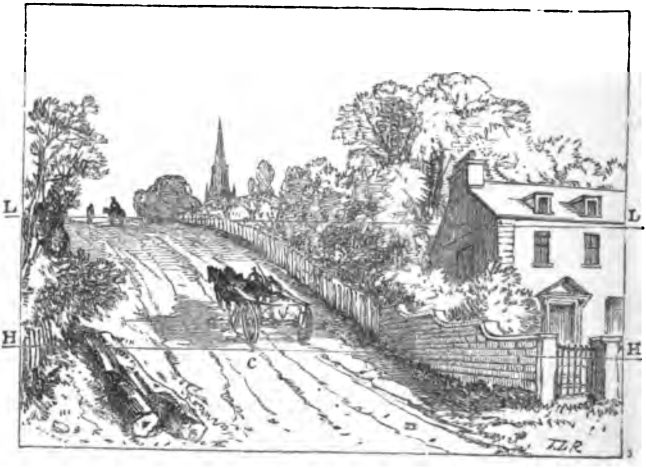


of the ascent; and C^1 the centre of view in that vanishing line.

It is obvious, that in proportion to the less or greater inclination of the supposed plane, the line *L L* will be nearer to, or more distant from, the horizontal vanishing line, *H H.* Towards some point or points in this line *L L*, the representations of all right lines parallel to the surface of the ascent must be drawn; as is seen (Fig. 8) in the felled trees, the ruts in the road, the upper and lower lines in the wooden palings, &c.

But the lines of the brick wall, and those horizontal lines of the house, which are horizontal and also per-

FIG. 8.



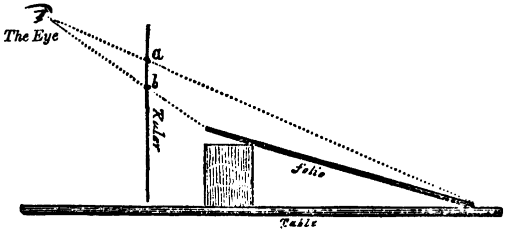
pendicular to the plane of the picture, are drawn towards the vanishing point *C* in the horizontal line *H H.*

OF THE DOWN-HILL VIEW.

If a descending plane be visible to the eye of the spectator, it is clear that it can be represented upon paper; and the *remotest*, that is, the *lowest* lines of the descending plane of the view will have, in that representation, a higher place on the plane of the picture than the *nearest*, that is, the *highest* ones of the actual view. This is shown in the following diagram.

Place on the table, at a short distance from you, a drawing-board, a portfolio, or any other plane, having the nearer end supported, so as to be inclined at an angle under which the plane is yet visible; and let a bystander hold a straight ruler, vertically, at a small

FIG. 9.

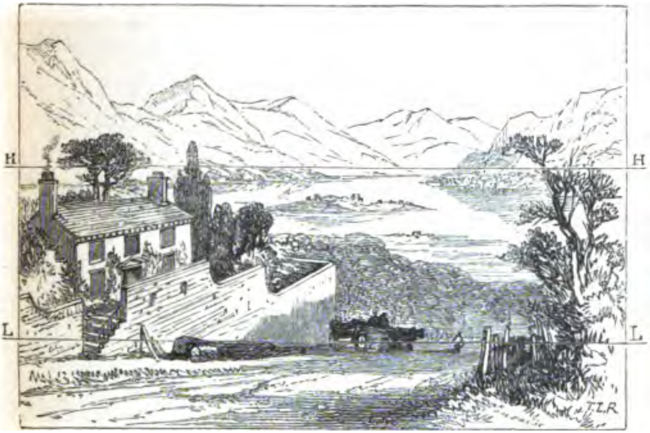


distance from the nearer edge; it will then be found that the lower and more remote edge of the plane will appear higher on the ruler than the nearer one, the lower edge being seen at *a*, the upper edge at *b*. Merely, however, to draw two horizontal and parallel lines across the paper, for the purpose of representing a descending plane by the space between them alone, without the assistance of other lines in contrast with them, would be impossible; but whenever the descending plane is visible, the effect of descent can be readily conveyed by means of auxiliary lines on the surface of that plane, assisted by a judicious use of light and shade.

Again;—let the sketcher suppose himself on a hill descending directly from him, and that a yard or two in advance of him a line is drawn across the road parallel to his position, and another line a few yards further down parallel to the first; it would be found, on holding a pencil upright at a little distance from the eye, so as to appear to cut both lines, and on looking at them with one eye closed, that the lower line of the descent would cross the pencil transversely at a higher point than would the upper and nearer line.

In this example (Fig. 10), the spectator is supposed to be on such a hill having the vanishing line *L L* of the descending plane, and the horizontal vanishing line *H H*, in their proper positions. Then all lines on the descending plane, or parallel with it,—as the timber, the marks of the waggon-wheels, &c.,—tend towards the vanishing line *L L*, while the horizontal lines of the house and wall tend in the direction of the horizontal line, and if produced to that limit, would converge and there be lost. In this example, the lower

FIG. 10.



extremity of the descent is evidently,—as, according to the principle laid down, it ought to be,—higher on the plane of the paper than the upper one.

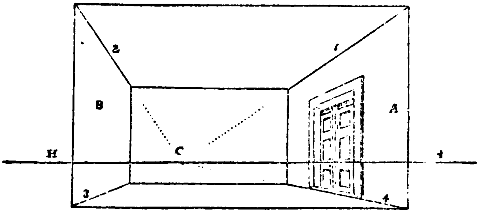
ON THE REPRESENTATION OF HORIZONTAL STRAIGHT LINES;

WHETHER PARALLEL, PERPENDICULAR, OR OBLIQUE, TO THE PLANE OF THE PICTURE.

A *horizontal* right line has, with respect to the plane of the picture, one of three positions. It is either parallel to it, or oblique to it, or perpendicular to it. The following supposition will explain what is meant by these three relations of a horizontal line.

Let the student suppose himself sitting with his back against one of the walls of a rectangular room. The wall opposite to him is parallel to that behind him, and consequently to the plane of his picture in that position. The two remaining walls being at right angles with that opposite to him, are evidently perpendicular to the plane of the drawing, and all *horizontal* right lines on those two walls are also perpendicular to that plane, and will appear to tend towards a point immediately opposite to his eye.

FIG. 11.



H H (Fig. 11) is the horizontal line or level of his sight, *C* the point opposite his eye, and that point towards which all horizontal right lines on the walls *A* and *B* appear to slant; though in *reality* they are perpendicular to the wall at *C*.

The lines 1 and 2, where the ceiling and the side-walls meet, and 3 and 4, the lower limit of the walls, as well as the horizontal lines of the door and its panels, are, in that position of the spectator, all perpendicular to the plane of the opposite wall, and therefore to the plane of the drawing.

The representation, upon the plane of the paper, of a horizontal straight line, ought to be carefully and distinctly apprehended. The effects of the projection or drawing of these different positions of the horizontal straight line may be understood from the following diagrams and explanations. Let a straight line be placed *horizontally before the sight*, and in a direction perpendicular to the vertical plane; but let it be a little above, or a little below, the level of the eye; it will appear as if perpendicular to the ground. (See Fig. 12.)

Thus *C* is the point opposite the eye; 1 and 2 represent a straight line held immediately above or below the level of the sight at *C*. The line will now *seem* to the eye to be perpendicular to the ground; the alteration being, in fact, the apparent diminution of the line as to its length. Now, if it be placed above the level, as before, and be removed to the right or left, it will appear as in Fig. 13.

FIG. 12.

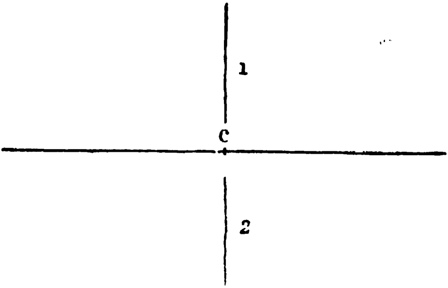
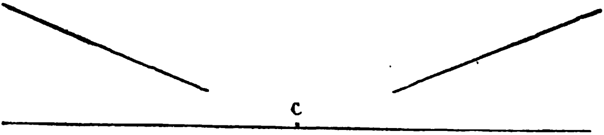
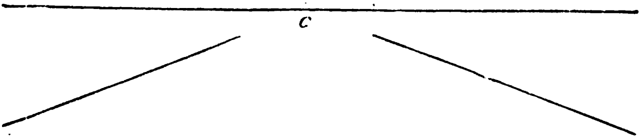


FIG. 13.



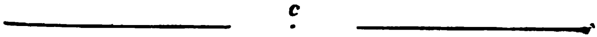
And if below the level of the sight, it will appear to take such a direction as this:

FIG. 14.



But if on the right or left of the eye, and on a *perfect level*, and either oblique or perpendicular to the plane of the picture, it will fall into the horizontal line, thus:

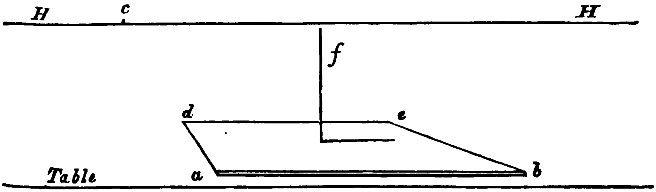
FIG. 15.



And, lastly, if it be placed immediately opposite to the eye, the projection will be a point; the end, as it were, alone being visible.

These conditions may be illustrated by placing on a table a portfolio, into the upper leaf of which is fixed a long pencil-stick, perpendicular to the plane of the leaf. Let the lower edge of the folio be even with the edges of the table, as the line *a b* in the diagram.

FIG. 16.

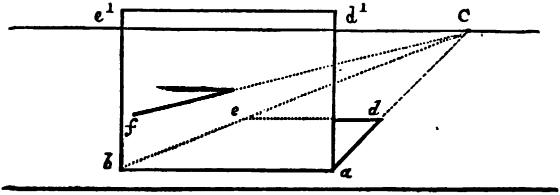


Let the spectator seat himself a little to the left of the folio, the point *C*, on the horizontal line *H H*, representing the point immediately opposite the eye;

then the sides *a d* and *b e* of the folio will appear to tend towards the point *C*, the centre of view; the pencil stick *f* appearing, as it really is, perpendicular to the table.

Now let the upper leaf of the folio be raised until its plane be perpendicular to the plane of the table. The relations of the lines *a d* and *b e* with the horizontal line are now changed, and the stick *f*, still remaining perpendicular to the leaf of the folio, becomes by the change of position, *perpendicular to the plane of the picture;* and, like all lines similarly disposed, it tends towards the centre of view *C*, while the sides *a* d^1 and *b* e^1 are now perpendicular to the table, and appear to be much longer than when seen in their original position.

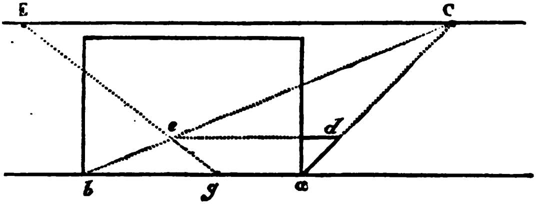
FIG. 17.



This diagram (Fig. 17) exemplifies the horizontal right line as seen parallel and perpendicular to the plane of the picture; two of the three relations ascribed to it. The lines so parallel are *a b* and *d e;* the lines so perpendicular are *a d*, *b e*, and the stick *f*.

The apparent increase of dimension of *a d*, when raised from its horizontal position, having been shown, the manner of determining the length of this side of the folio, when lying flat, is as follows :

FIG. 18.



Having drawn (Fig. 18) the horizontal line through the centre of view *C*, and the edge of the folio parallel to it, and having marked the centre of view as at *C*, set off *C E* on the horizontal line, at a distance from *C* equal to the supposed distance of the eye from the point *C*. It has been laid down as a rule that the distance of the eye from the centre *C* should be equal to the width of the picture; but in drawing a *single object*, a ***shorter*** distance will suffice to show the principle of construction.

From the point *b* on the line *a b*, make *b g* equal to one of the shorter sides of the folio; join *b C*, *a C*, and draw a straight line from *g* to *E* cutting *b C*, in *e*, and draw *e d* parallel to *b g* cutting *a C* in *d*; then *a d e b* will be the represention of the leaf lying on the table, and *a d* will be the *apparent* length of that side of the folio. If the point *E* were transposed to the *other* side of the centre *C*, then *b g*, instead of being marked towards the right hand from *b*, must be set off from *a*, towards the left hand, and the result will be the same.

OF LINES OBLIQUE TO THE PLANE OF THE PICTURE.

The third relation remains to be explained; namely, that of horizontal straight lines oblique to the plane of the picture.

If the folio, with one leaf remaining flat and the other vertical, be moved ever so slightly, but obliquely, from the position in which we have considered it, the lines *a d*, *b e*, and the stick *f*, will no longer tend towards the centre of view *C*, but will become oblique to the plane of the picture, and have other vanishing points in the same horizontal line, but approaching to, or receding from *C*, according to the degree of inclination of *b e* and *c d* to the plane of the picture.

The position of these vanishing points will depend upon the degree at which the horizontal straight lines are inclined to the picture. For if the lines be perpendicular to the plane of the picture, we have seen that *C*, the centre of view, is the vanishing point for all such lines. If the lines be parallel to *H H*, the vanishing point will be at an infinite distance from *C*. Hence it is evident that the vanishing point will retire from

C, as the angle of the given line with the horizontal line becomes small, or as its angle at *E* with *E C* becomes greater.

On these principles the law of the variation of this vanishing point may be determined.

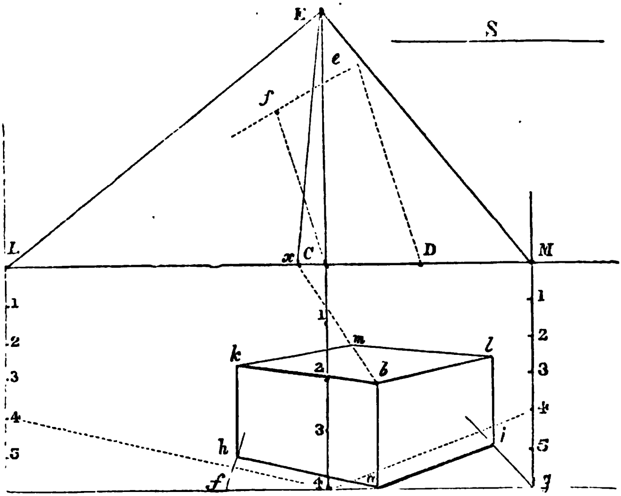
First, let the angle made by the given inclined line be half a right angle. This case is exemplified in Fig. 2, in which the lines of the gable, ridge, chimney, window, &c. stand at an angle equal to half a right angle or 45°, with the horizontal line. In this case the vanishing points, on both sides, are *V* and *V*, the extremities of the semicircle *V E V*.

Secondly; let the inclination of the lines to the horizontal line, and to each other, be represented by the angles of a rectangular and horizontal block of stone, similar to that represented by No. 2, Fig. 3, where the vanishing points are considerably beyond the limits of the picture, or paper, an inconvenience of constant occurrence when a *proper distance* is used for the representation of the object, but which the following expedient is calculated to obviate.

The base line, the horizontal line, the centre of view, and the vertical line being drawn as before, also the near vertical edge (*a b*) of the block, proceed thus:

Make *C E*, on the vertical line, equal to, say, ⅓, the proper distance of the eye from *C*, (which distance may be more, but never less, than the extreme dimensions of the picture, whether it be higher than wide, or wider than high), and construct the right angle *L E M* in such manner that both the points *L* and *M* may fall within the limits of the paper, as seen in the figure. Then the point *E* will be the representative of the true place of the eye, and the points *L* and *M* the representatives of the true vanishing points, which would be, respectively, on the horizontal line produced, equal to three times *C M* on that side of *C*, and three times *C L* on the other; whilst the true place of the eye, on the vertical line produced upwards, would be equal to three times *C E*.

FIG. 19.



Produce *E C* to the base line; also bisect the right angle *L E M* to *x*; *x* will be the vanishing point of the diagonal of the square block; draw *b x*. Through *L* and *M* draw lines (any length) parallel to *E C*.

Take *any* small opening of the compass, and mark the space off repeatedly from *C* to the base line, or even below it if necessary; and, if any portion of the object to be drawn reaches above the horizon, do the same also from *C* to *E* (or higher, if required). In this example the whole of the object is *below* the horizon. Number those divisions from *C* downwards, as in the figure, and, if required, upwards from *C*, in a similar manner.

Take in the compass as many of these divisions as make *one less* than the number of times *C E* is contained in the true distance of the eye; in this example it is contained three times; therefore take two divisions from the vertical line, and mark them off downwards (and, if necessary, upwards) from *L* and *M*.

Subdivide each of those divisions into as many equal parts as C E is contained in the true distance, in this case 3; and number them as in the figure.

Now, if from any point *(a)* a line be drawn in the direction of the two corresponding points on the divided lines, it will tend towards the true but inaccessible vanishing point as required.

Thus a line drawn from the upper corner of the vertical edge *(b)* through the points 2 and 2, on the left hand, will tend towards the true vanishing point of that line; and which is also the vanishing point for all horizontal lines on the left side of the object. A line from the lower corner (*a*) drawn at a properly proportioned distance between 4 and 5 on the lines through *C* and *M*, will tend towards the true vanishing point on that side; and which is also the proper vanishing point for the remaining horizontal lines on the right side of the figure. In order to determine the proper apparent extent of the sides, let the line *S* represent their *real* length; and mark off from *L* along the horizontal line the distance *L D* equal to *L E*.

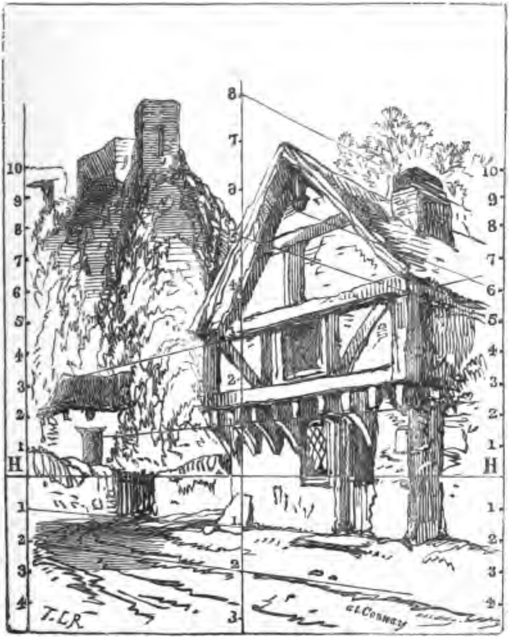
On *C* and *D* raise *any* two convenient right lines parallel to each other, as in the figure, and make *D e* equal to *S*. Join *e L*, cutting the line on *C* at *f*: *C f* will be proper measure for the sides of the block.

On the base line make *a f* and *a g* each equal to *C f*. From *f* and *g* draw lines towards *C*, meeting the lines previously drawn from *a* at *h* and *i*. At these points *h* and *i*, raise perpendiculars to meet the lines drawn from *b* at *k* and *l*; from *l*, and through a point about midway between 1 and 2 on the *left* hand, draw *l m*, meeting the diagonal *b x* in *m*, and join *m k*. This completes the figure, the whole of the necessary points being within the boundaries of the paper; and thus is obviated the difficulty arising from the vanishing points being inacessible on the plane of the paper.

A little practice will enable the sketcher, in determining his lines, to dispense with points and the ruler altogether, except where occasionally the use of a pencil may be desirable to draw a straight line with sufficient accuracy.

If the angles formed by the original lines (as the right angles formed in this case by the sides of the block) be greater or less than a right angle, a case of frequent occurrence, all that is required will be to draw *L E* and *E M* inclined to the vertical line *E C* at angles equal to the given angles.

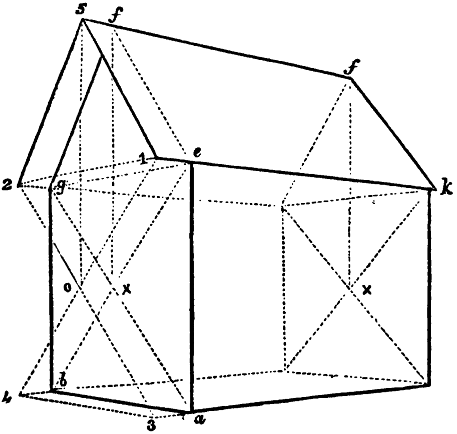
FIG. 20.



In the example in Fig. 20, the horizontal lines, forming the wood-work in front of the building, and those of the roof, are oblique to the plane of the picture, and have a tendency to points considerably beyond the limits of the paper; but the difficulty is met by the rule already laid down, in reference to Fig. 19, and is here exemplified in application to a pictorial object.

The oblique lines of the gable are represented according to their angle of obliquity, and their position in relation to the plane of the picture; but for general sketching purposes it will be sufficient to draw diagonals as illustrated in Fig. 21.

FIG. 21.



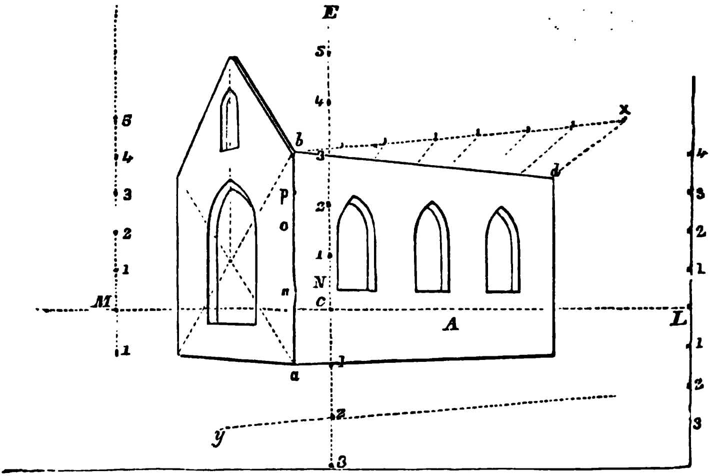
In this diagram (Fig. 21), or in any similar sketch to which the rules of its construction apply, the lines of the unseen parts of the structure, which are here dotted, may be lightly put in with a pencil, so that when the visible lines and surfaces are firmly represented, the light lines may be effaced. The vertical and horizontal lines, *a e*, *a b*, *b g*, &c., being determined by the preceding rules, and diagonals *a g*, *e b*, &c., being drawn, perpendiculars are raised on their intersections at *x x*; that in front being determined by the assumed height of the gable, as *x f* (or the height of the apex of the pediment, if there be one). Draw the oblique lines *e f* and *f g*.

If the roof projects, as it does in Fig. 20, produce outwards the horizontal lines of the walls and the ridge of the roof to the apparent extent, as at *e* 1; and draw a line from 1 towards the proper vanishing point, which will give the point 2. Now produce the lower lines *a* 3 and *b* 4, making *a* 3 equal to *e* 1; then a line from 3 towards the same vanishing point will give the point 4 and the junction of 1 4 and 2 3 will give diagonals intersecting at *o*, whence a perpendicular is raised, meeting the line *f f* produced, at 5; and 1 5 and 2 5 are the oblique lines of the projecting roof.

Thus in the construction of this figure every necessary point is found within the limits of the paper, although the same relations could at once be established by means of the vanishing points, if requisite.

The structure represented in Fig. 22 may be drawn according to instructions given in reference to Fig. 19. Thus, as before, let *C E* be equal to one-third of the true distance of the eye, and the distances of *L* and *M* respectively equal to one-third of the distance of the true vanishing points from the centre of view *C*.

FIG. 22.



Through the corresponding numbers 3 and 3, or 2 and 2, in the lines drawn through *M*, *E*, and *L* respectively, draw lines which will tend to the true vanishing point of the horizontal lines of the wall, in which three openings or windows, with their piers, are to be represented according to their proper scale of relation.

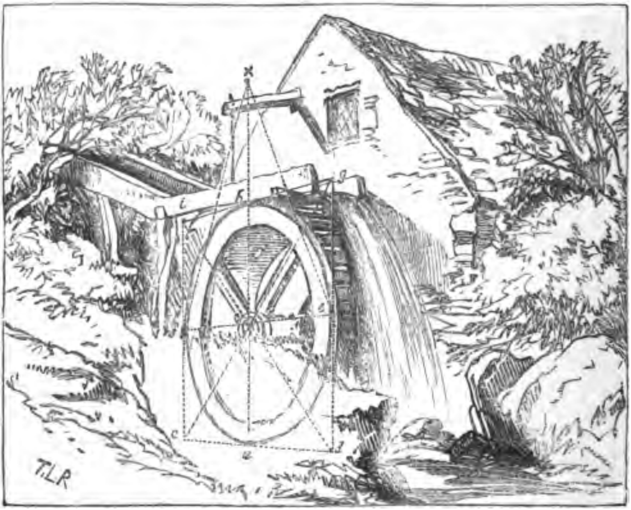
This is usually effected by drawing a line from *a* or *b*, parallel to the horizontal line, on which the geometrical measures of the piers and windows are marked off from *a* or *b*, whichever may be adopted. But in *this* case a confusion of lines would ensue from the adoption of such a course; an incovenience which may be obviated by drawing from *b* a line *b x* of any length and parallel to that running through 2 and 2 below *M L*, and by then marking the windows and piers upon it in their proportionate geometrical widths from *b* to *x*. Then a line drawn from *x* through the corner of the wall at *d*, to meet that through 2, 2, below *L M*, at *y*, gives a point *y*, towards which lines from all the divisions on *b x* may be drawn, dividing the upper line of the wall, as seen in the figure; from which divisions perpendiculars may be dropped, showing the proportionate diminutions of the widths of the proposed windows.

Again; let *a n* on *a b* be the height of the lower line of the windows from the ground, and let *n o* be the height of the springing of the arch from the bottom of the windows, and *o p* the height from the chord to the apex of the arch, and from these points *n o p*, draw lines towards the vanishing point of the line *b d;* this, by crossing the perpendiculars, will decide the heights of the windows. The point for the apex of each arch may be found by means of diagonals.

CIRCULAR OBJECTS.

Among the circular objects which may, in the course of experience, present themselves to the sketcher, perhaps few would cause him more embarrassment in their delineation than a mill-wheel; which, when viewed obliquely (and it is seldom represented otherwise), presents an elliptical or oval form. The drawing, however, of this object will be readily effected by the following application of the foregoing rules.

FIG. 23.



Let *a o b* be the vertical diameter of the wheel; then, according to the preceding rules, draw the right lines *c a d*, *f o e*, and *i b g*. Draw *d e g* parallel to *a b*, and at a distance from it equal to the *apparent* width of half the diameter (which in this position will appear somewhat less than the real semi-diameter); draw *c f i* parallel to *a b*, but still less distant from the centre *o* than *d g* is, because *o g* is more remote.

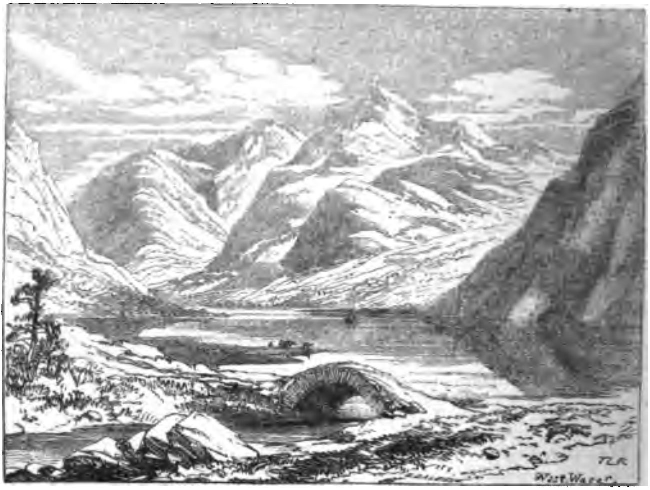
Produce *o b* to *x*, making *b x* equal to *o b*. Draw *o i o g;* then lines drawn from *x* to *e* and *f* will cut *o g* and *o i* in two points, through which the curve must be described, and touching the straight lines at the points *e b* and *f*. The wheel being an overshot wheel, the lower portion is not visible. Should, however, the entire wheel be seen, the lower points for the curve will be on the diagonals immediately beneath the others, as shown in the figure.

The student may have recourse to similar means for drawing the circular arches of a stone bridge. It seldom, however, happens that a bridge of this kind is a desirable object in a landscape, unless perhaps in the distance, or in the middle distance, of the picture. Arches, however, are frequently found in association with the most romantic features of nature; such, for instance, as that near Aberystwith, called the Devil's Bridge, and many others.

Some of the stone bridges in the lake districts of

Cumberland and Westmoreland are extremely picturesque. They are of very rude construction, being in many cases formed only of loose stones for the passage of sheep and herds of cattle over small streams; it is, however, from their very ruggedness that they derive their interest, surrounded as they frequently are by scenery of much grandeur. The sketch below affords a specimen of this kind of simple and picturesque bridge; it is thrown over a small stream flowing into West Water, one of the most picturesque of the Cumberland lakes.

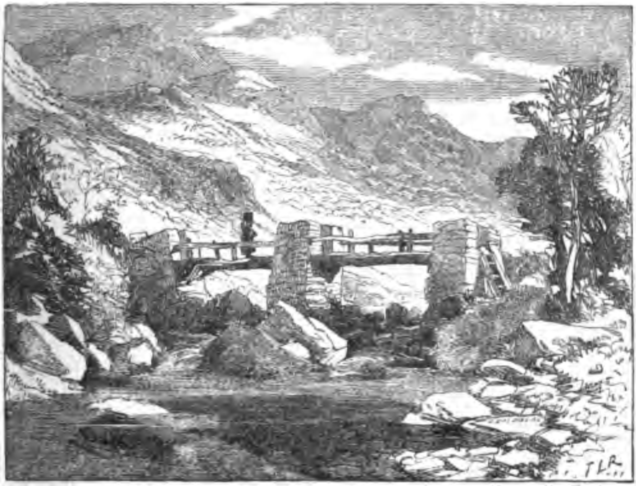
FIG. 24.



The subject of the frontispiece is "Stockley Beck," in Cumberland, which, in combination with a portion of the mountainous district amid which it is situated, forms a passage of landscape scenery that in pictorial interest can scarcely be surpassed. It is only in Wales, in Scotland, and in the lake districts of England, that such combinations are met with. This, and other similar sketches are introduced here, only to afford to the student examples of this class of scenery, and to illustrate the selection and treatment of a sketch.

The rude bridge forming the subject of Fig. 25

FIG. 25.



crosses one of the streams that flow from Snowdon. It is near Beddgelert; and so picturesque is it from every point of view, that no sketcher goes into the neighbourhood in which it is situated, without making a drawing from it.

ON THE CHOICE OF SUBJECT.

As the strict end of our instructions here is to assist the sketcher in gaining a facility in simply delineating real objects and combinations of objects, it is desirable that it should be understood that this is only the first step towards learning to draw from nature. An easy, rapid, and decided manner of sketching is to be acquired only by practice. It is an acquisition essential to excellence in all the other artistic qualities to which it serves as a basis; therefore it would be here altogether out of place to propose a discussion on colour, manipulation, and all those questions of feeling and execution, which, brought forward at so early a period of progress, would only serve to divert the student from the attainment of the power of dealing with these effectively hereafter. These subjects are entered upon in their proper places, in the series to which this little book belongs.*

It is however, necessary that the sketcher be assisted in the choice of subject matter. The exercise of a little judgment in this respect will render his progress agreeable to himself and his works presentable to others. To beginners, the great precept of one of the most accomplished of our living landscape-painters is, to "study little bits,"—a precept which will apply equally to sketching as to painting.

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* Winsor and Newton's Series of Handbooks on Art.

Among the subjects forming the woodcuts which illustrate these instructions, there are many which might serve as initiatory essays; and others of various degrees of progress, even to compositions which might be worked up into drawings and paintings of considerable beauty. All artists have some peculiarity in their method of sketching; and rapid and broad sketches are frequently intelligible only to those who make them. One of the best qualities, however, of a sketch is, that it should not only refresh the memory of the artist, but should be suggestive and intelligible to every one.

With a little education, the eye will discover material for study everywhere. London and its environs abound with subjects of picturesque beauty. Hampstead, Highgate; the banks and wharves of the Thames down even to the Nore; every suburban locality; all the green lanes, and the commons with which they communicate, abound with materials which may be wrought into pictures of the highest degree of interest. These are the localities which have contributed to form many of the best of our landscape-painters; and so it is elsewhere; there is no spot in the country so entirely divested of picturesque character, as not to supply to the cultivated taste subject-matter for an interesting picture. In confirmation of this, it is only necessary to look round our exhibitions, to see numerous works of great beauty and interest, produced from materials in themselves apparently extremely slight.

Having made himself master of the principles here laid down, the sketcher might select for commencement some single object, such as the quaint old gable in Fig. 20. A subject like this is sufficiently good to be drawn from various points of view, and it should be studied in such a manner, that, at any subsequent period, a coloured drawing might be made from it. Fig. 1 exemplifies a composition of lake and mountain scenery, in which the expression of the pencil is sufficient to show the relation of the objects. Through the middle distance to the foreground, the touch is gradually strengthened, and the most decided and darkest lines appear in the nearest parts of the view. The water is left nearly white. This sketch is as slight as it well can be, to be worked out into a subsequent finished picture. Fig. 4 forms an extremely simple subject, a winding river with a boat, a few trees, and a distant spire; there is more than mere outline, but still no more than may be gracefully effected by the pencil; and in Fig. 5, wherein the church-tower is the prominent object, the place of the sun would cause the amount of shade which gives force to the sketch. The frontispiece is a very carefully studied sketch, which might be coloured, with little modification, according to its present distribution of light and shade.

In accordance with the principle, which recommends simple subjects to beginners, the student will do well to sketch some easy group or single object. It frequently occurs, that with objects of picturesque character there are associated others which do not harmonise with them. In such case, a point of view should be sought that would exclude these objectionable forms. Middle and remoter distances afford facilities for their modification; but a certain amount of practice will be necessary to qualify the student to deal successfully with these niceties.

COMPOSITION OF LINES AND FORMS.

Every production of art, of whatever kind it may be, is reducible to its elementary construction of lines and forms; and upon the skilful disposition of these depends the excellence of the composition of the picture. The essential spirit of composition is "variety:" but, in order that the whole may be, with ease and with pleasure to the spectator, comprehended in one view, it is necessary that all the minor parts be so harmonised as to form one well-balanced whole, consisting of a few prominent masses or groupings, which, according to the principal law of composition, must be diversified in magnitude and in form. One of these masses should be treated as the principal, and the others dependent upon it and contributive to it: but it is necessary that they be distinct in appearance and place, although all coincident in respect of the proposed sentiment. Whatever form may be determined on, it is necessary to guard against a fixed regularity—an equality and repetition of parallel, rectilinear, and circular forms:—indeed, whatever be the general outline of these masses, it must neither be too regular, nor, on the other hand, too much broken; the continuity must rather be slightly indicated than absolutely and sensibly determined. And in order that nothing may be wanting, the various components should preserve an evident relation among each other; they should be associated in such a manner that none may appear entirely detached, the larger masses being broken and relieved by the minor and subordinate parts; showing a whole so well balanced, that no one part can be abstracted without the deficiency being at once felt.

If we turn to the frontispiece, and consider the dispositions observed in that composition, we shall see that the positions of the principal objects are not the result of mere chance, but that they are brought into this combination from a particular point of view, which is

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determined as most favourable in this case to picturesque composition. The principal features in the view are the bridge, the stream and the mountain. By the emphasis with which the bridge is treated, it is brought forward to the eye as a principal object; but it does not, nevertheless, occupy the centre of the composition, nor does the stream flow in a direct course down the centre of the drawing, nor the mountain rise to a cone equidistant from both sides. These dispositions are effected with a view to avoid that balanced formality against which we have cautioned the learner. Again, with respect to the arch, it contrasts with the irregular shapes of the rocks and stones lying near it; and no two of these are of like form. The lines, descriptive of the descent of the mountain, necessarily tend in one direction; but a formal parallelism is avoided, and the lines are modified by light and shade. In artificial objects, parallels necessarily occur, as in buildings of all kinds; but such lines and parts are rather indicated than harshly forced upon the eye; and, by the aid of light and shadow, they are reduced to purer breadth and harmony.

LIGHT AND SHADE.

In an outline sketch, it is found that outline alone is inadequate to the representation of an object in relief; it cannot give substance, nor define relative distances so as to maintain the objects in their proper places. We have urged the necessity of judicious selection of subject-matter; and we have now to observe, that, how well soever the subject may admit of composition, it is yet necessary that it be effective in its light and shadow; for it greatly depends upon the happy or unskilful distribution of these lights and darks, whether a composition will appear confused and broken, or agreeably united into one harmonious whole. There are times when the most commonplace material may strike us as beautiful; while conversely, the most charming scenery may become void of interest. The matter of fact representations of the breadth of a meridian light, and the same passages of landscape viewed under the shades of evening, affect the feelings very differently. In the latter, there is a charm which operates even upon minds least susceptible of impression from the beauties of nature: and if it be necessary to cultivate a discrimination even with respect to degrees of the beautiful, how much more necessary is it to aim at acquiring the power of conferring importance upon, and investing with deep interest, any slight subject-matter which we may have to treat. This is, after all, the test of the master —the power of giving, by means of judicious light and shade, importance to matter comparatively insignificant. The general principle acted upon by all artists, is to dispose the lights and shades of their work in the manner best suited to the treatment they propose for their work. If we turn to Fig. 5, we find a dark mass reared against a light sky and immediately supported by shaded objects of different degrees of depth, and repetitions of dark in the foreground; with very little change, this arrangement of light and shade might be adapted to a great variety of combinations.

The simplest form of effect is the opposition of two masses. If the subject be dark, as a building or a group of trees, it will be relieved by a light sky; if it be light, the sky will be darker. This simple opposition we mention, in order to observe, that in every pictorial composition it prevails in the great masses and throughout the details; but the principle* is concealed in proportion as the work is successful. Every dark must be relieved by a light, and every light must tell against a dark; this is a law of natural chiaroscuro, and in art it is the principle of relief: but the contrasts must not seem either harsh or artificial.

Some of the most charming effects in nature are those resulting from the direct opposition of light and dark. No effect is more susceptible of poetic treatment than that of moonlight. An example of this is given in the last cut, wherein the lower masses of the ground, and the tower, are made to tell in strong relief against the moon and the sky. Again, the higher forms of the trees, rising against the subdued tones of the upper sky, afford diversity of form and variety of gradation, which assist in forcing the principal point of interest, and balance the gradations in the lower part of the composition.

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* Ars est artem celare.

The forms of light and shade are subject to the same laws as those of objects: hence, if a subject be treated with a breadth of light, the principal mass must not regularly divide the composition either vertically or horizontally. If shade prevail in the picture, the same rule applies; but light or shade may be introduced at either side of the picture, occupying there the entire plane, and diminishing to a point at the opposite extremity of the horizon.

In a light picture, a simple and agreeable effect is produced by placing the principal dark or most substantial point on the right or the left in the foreground, and by approaching from this point towards the base of the picture and the horizon with graduated tones broken and varied according to the kind of objects introduced.

The examples of light and shade here recommended are extremely simple; and a knowledge of them will prepare the student for an acquaintance with dispositions of greater complexity.

THE END.

Prize Medal of the Great Exhibition of 1851.

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* * *

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AWARDED TO WINSOR AND NEWTON,

CLASS II. CHEMISTRY. SECTION A. NO. 627.

The award of a Prize Medal to Messrs. Winsor and Newton for their UNEQUALLED display of fine and costly Pigments, was accompanied by the following remarks from the Jurors, viz.:

"For a magnificent display of Artists' Colours, **and for their endeavours to substitute permanent colours for the more fugitive pigments used by Artists."**

* * *

N.B. These are the only two Exhibitions to which Winsor and Newton have sent specimens of their Manufactures.

WINSOR AND NEWTON'S

AUREOLIN.

A NEW PRIMITIVE YELLOW.

This beautiful and eminently valuable Yellow, the latest and certainly one of the most important contributions of science to the Artist's Palette, possesses so rare a combination of remarkable qualities, that it ranks in importance with genuine Ultramarine, on a perfect equality with that noble colour.

Pure, *transparent*, and lustrously *brilliant*, AUREOLIN is also absolutely *permanent*. It has been subject to every variety of the severest test and trial, and it has uniformly demonstrated in the most triumphant manner its powers of endurance—indeed, it may be said to defy every prejudicial influence, and to retain unimpaired its distinctive characteristics under all possible conditions.

Thus, AUREOLIN fills a void in their group of pigments that hitherto has been severely felt by artists, and, with ULTRAMARINE and ROSE MADDER, it completes *a triad of pure primitive colours of the highest order*.

AUREOLIN has a rich and vivid hue, which is remarkable from the fact of its closer resemblance to the pure colour of the solar spectrum than any other known Yellow. Its tints are well defined, and of exceeding purity. The lighter and fainter tints are at once clear and delicate, and admit the most subtle gradation of tone; their permanence also is unquestionable.

AUREOLIN mixes readily with all other colours, and it forms combinations of the utmost variety and value. With Blues it produces a series of Greens of unrivalled brilliancy, and having a wide range of tone. With Cobalt, and more particularly with genuine Ultramarine, Rose Madder, and White, and also with Brown Madder, AUREOLIN forms Greys of exquisite delicacy and purity admirably adapted for the representation of transparent aërial tints, and for rendering with the happiest fidelity, soft, light, and thin effects of atmosphere. In the treatment of Foliage, AUREOLIN imparts the vividness and freshness of Nature to every colour with which it is combined; and with Cobalt and Rose Madder, or Sepia, it gives most agreeable and delicate tints for distant trees.

As a colour for draperies, AUREOLIN has been pronounced to be without a rival. And, in like manner, it will invariably be found to realize the highest expectations, whether used by itself or with any of the other pigments.

Aureolin is prepared in Cake and Moist Water Colour, Oil Colour, and Powder Colour, and will be found in the lists of these preparations.

WINSOR AND NEWTON'S

LIST OF

WATER COLOURS,

DRAWING PAPERS,
WATER COLOUR BRUSHES,
AND MATERIALS FOR WATER COLOUR PAINTING.

38, RATHBONE PLACE, LONDON.

Ars probat artificem.

Manufacturing Artists' Colourmen, and Drawing Paper Stationers,
By Special Appointment to Her Majesty,
And Their Royal Highnesses the Prince and Princess of Wales.

WINSOR AND NEWTON'S COLOURS AND MATERIALS
CAN BE OBTAINED OF
All local Artists' Colourmen, Booksellers, Stationers, &c.

WINSOR AND NEWTON'S

FINELY PREPARED

WATER COLOURS

IN CAKES AND HALF CAKES.

Whole Cake.

Half Cake.

List of Colours and Prices.

Whole Cakes 1*s*. each.

Half Cakes 6*d*. each.

- Antwerp Blue
- Bistre
- Blue Black
- British Ink
- Brown Ochre
- Brown Pink
- Bronze
- Burnt Roman Ochre
- Burnt Sienna
- Burnt Umber
- Chinese White
- Chrome Yellow
- Cologne Earth
- Constant White
- Deep Chrome
- Dragon's Blood
- Emerald Green
- Flake White
- Gamboge
- Hooker's Green, No. 1
- Hooker's Green, No. 2
- Indigo
- Indian Red
- Italian Pink
- Ivory Black
- King's Yellow
- Lamp Black
- Light Red
- Naples Yellow
- Neutral Tint
- New Blue
- Olive Green
- Orange Chrome
- Payne's Grey
- Prussian Blue
- Prussian Green
- Raw Sienna
- Raw Umber
- Red Chalk
- Red Lead
- Red Ochre
- Roman Ochre
- Sap Green
- Terre Verte
- Vandyke Brown
- Venetian Red
- Vermilion
- Yellow Lake
- Yellow Ochre

	Whole Cakes.	Half Cakes.
Black Lead	1*s*. 6*d*. each.	9*d*. each.
Brown Madder		
Chalon's Brown		
Crimson Lake		
Indian Yellow		
Mars Yellow		
Neutral Orange		
Purple Lake		
Roman Sepia		
Rubens' Madder		
Scarlet Lake		
Scarlet Vermilion		
Sepia		
Warm Sepia		
Cobalt Blue	2*s*. each.	1*s*. each.
Orange Vermilion		
Violet Carmine		
Aureolin	3*s*. each.	1*s*. 6*d*. each.
Burnt Carmine		
Cadmium Yellow		
Cadmium Orange		
Carmine		
French Blue		
Gallstone		
Green Oxide of Chromium		
Indian Purple		
Intense Blue		
Lemon Yellow		
Pale Cadmium Yellow		
Pink Madder		
Pure Scarlet		
Rose Madder		
Viridian		
Field's Orange Vermilion	5*s*. each.	2*s*. 6*d*. each.
Madder Carmine		
Mars Orange		
Purple Madder		
Smalt		
Ultramarine Ash		
Genuine Ultramarine	21*s*. each.	10*s*. 6d. each.
Ditto Quarter Cakes	5*s*. 6*d*. each.	

WINSOR AND NEWTON'S
WHOLE CAKE
WATER COLOUR BOXES, FITTED.

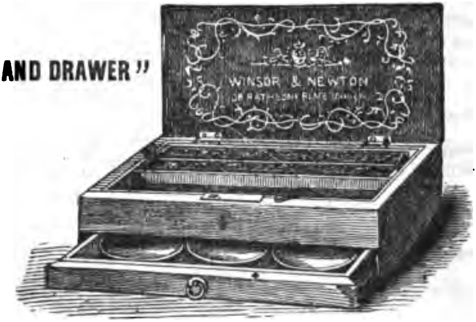
"SLIDE" BOXES.

		£	s	d
6	Cake French Polished Mahogany "Slide" Lid Box, with brushes	0	6	0
12	Ditto ditto ditto	0	12	0
18	Ditto ditto ditto	0	18	0
24	Ditto ditto ditto	1	4	0

"LOCK" BOXES.

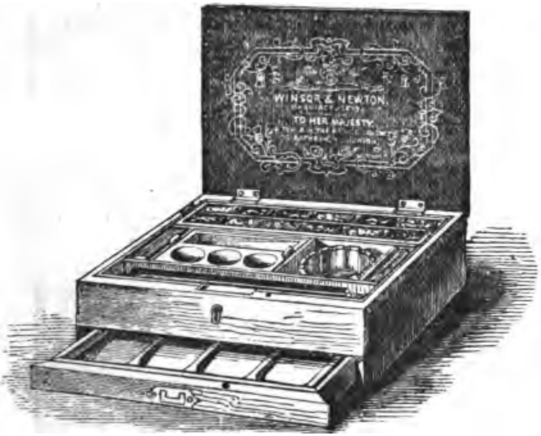
		£	s	d
12	Cake French Polished Mahogany "Lock" Box with brushes, pencils, &c.	0	14	0
18	Ditto ditto ditto . . .	1	0	0

"LOCK AND DRAWER" BOXES.



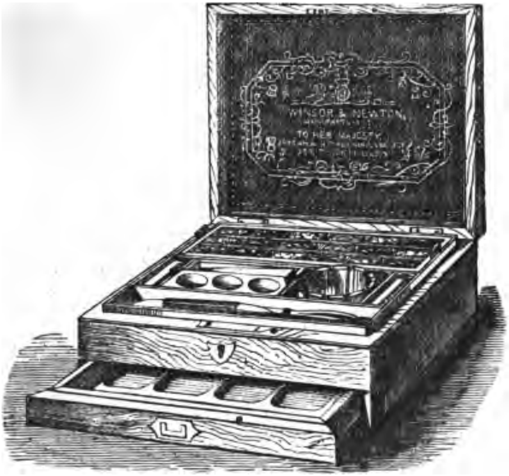
		£	s	d
12	Cake French Polished Mahogany, "Lock and Drawer" Box with brushes, saucers, pencils, &c. . . .	0	15	0
18	Ditto ditto ditto	1	1	0

"COMPLETE" BOXES.



12	Cake French Polished Mahogany, 'Complete' Box, fitted			1	1	0
18	Ditto	ditto	ditto	1	10	0
24	Ditto	ditto	ditto . . .	2	2	0

MAHOGANY "CADDY LID" BOXES.



12	Cake French Polished *Mahogany* 'Caddy Lid' Box, fitted			1	11	6
18	Ditto	ditto	ditto	2	2	0
24	Ditto	ditto	ditto	3	3	0

"ROSEWOOD CADDY LID" BOXES.

	£	s	d
12 Cake French Polished *Rosewood* "Caddy Lid" Box, with sable brushes, and extra fittings	2	5	0
18 Ditto ditto ditto	3	0	0
24 Ditto ditto ditto	4	0	0

"HANDSOME" BOXES.

12 Cake French Polished Mahogany "Handsome" Box, with best brushes and complete fittings	2	12	6
18 Ditto ditto ditto	3	3	0
24 Ditto ditto ditto	4	12	6

"EXTRA HANDSOME" BOXES.

12 Cake French Polished Mahogany "Extra Handsome" Box with first class fittings	3	10	0
18 Ditto ditto ditto	4	5	0
24 Ditto ditto ditto	6	0	0
36 Ditto ditto ditto	9	0	0
12 Cake Mahogany "Extra Handsome" Box, French Polished throughout, and with chocie fittings .	4	10	0
18 Ditto ditto ditto	5	10	0
24 Ditto ditto ditto	8	0	0
36 Ditto ditto ditto	12	0	0
50 Ditto ditto ditto	20	0	0

Water Colour Boxes manufactured of Spanish Mahogany, Rosewood, Ebony, Walnut, and other choice woods, in the first style of workmanship, and variously fitted with every requisite for Miniature, Figure, or Landscape Painting, Engineering, &c., from £15 to £75.

WINSOR AND NEWTON'S HALF CAKE WATER COLOUR BOXES, FITTED.

"SLIDE" HALF CAKE BOXES.

	£	s	d
6 Half Cake French Polished Mahogany "Slide" Lid Box, with brushes	0	4	0
12 Ditto ditto ditto	0	6	6
18 Ditto ditto ditto	0	9	6
24 Ditto ditto ditto	0	12	6

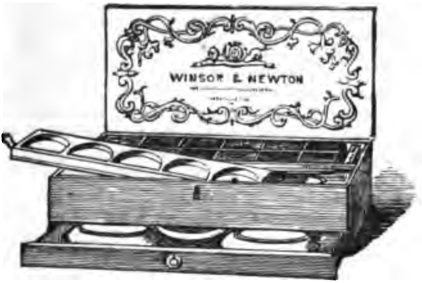
"LOCK" HALF CAKE BOXES.

12 Half Cake French Polished Mahogany "Lock" Box, with brushes and pencil	0	10	0
18 Ditto ditto ditto	0	13	0

"LOCK AND DRAWER" HALF CAKE BOXES.

12 Half Cake French Polished Mahogany "Lock and Drawer" Box, with fittings	0	12	0
18 Ditto ditto ditto	0	15	0

"COMPLETE" HALF CAKE BOXES.



12 Half Cake French Polished Mahogany "Complete" Box with brushes and fittings	0	14	0
18 Ditto ditto ditto	0	18	0

"CADDY LID" HALF CAKE BOXES.

12 Half Cake French Polished Mahogany "Caddy Lid" Box with brushes, pencils, stumps, and full fittings	1	0	0
18 Ditto ditto ditto	1	5	0

Rosewood and other Half Cake Colour Boxes made to order.

PERMANENT CHINESE WHITE.

A PREPARATION OF WHITE OXIDE OF ZINC,

THE MOST ELIGIBLE WHITE PIGMENT FOR WATER COLOUR PAINTERS.

WINSOR AND NEWTON'S *peculiar* preparation, sold under the name of
CHINESE WHITE.

It is now upwards of *twenty years* since WINSOR and NEWTON turned their attention to remedying a want that was much felt by the Water Colour Painters of that day, viz.: of a White that should combine perfect permanency with good body in working. The invention and introduction of the pigment named by them "Chinese White" was the result, and its superior body and freedom of working immediately attracted the notice of the leading Water Colour Painters.

Mr. J. D. Harding being particularly desirous of ascertaining its permanency, and by submitting it to the examination of one of the greatest Chemists in Europe, having satisfied himself that it might be employed with perfect safety, strongly recommended it in preference to all the other white pigments. Ever since that time (1834) it has been in use by nearly all the Eminent Water Colour Artists, and it is a source of great satisfaction to WINSOR and NEWTON that they are able to say, that in no instance has any work of art, in which *their* White has been used, suffered from its employment, while prior to its introduction the complaints of Whites changing were of every day occurrence.

From the "Principles and Practice of Art," by J. D. Harding.

"When this pigment, which is prepared by Winsor and Newton under the name of Chinese White,' was first put into my hands, some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country, to analyze it for me, and to tell me if I might rely on its durability; the reply was, that if it would in all other respects answer the purposes I required of it, I had nothing to fear on account of its durability."

PRICE. 1*s*. per Bottle (or Tube).

WINSOR AND NEWTON'S

MOIST WATER COLOURS.

WINSOR AND NEWTON'S Moist Water-Colours are prepared after peculiar processes, and by a system of treatment known only to the Makers. Their characteristic qualities of easy solubility and prompt readiness for use are retained, unimpaired, for an unlimited period of time; so that a box of them, which may have been laid aside for two or three years, when required for use will be found *no less serviceable than when first purchased*. Climate also fails to affect these colours. Unlike the dry-cake colours, which are always liable to crack and crumble from the influences of atmosphere and heat, WINSOR AND NEWTON'S *Moist Colours* are found to be, and to remain, no less "Moist" in Tropical countries than in England; accordingly, they are confidently recommended to persons who are going to INDIA, and to all residents in the East.

In Sketching from Nature, and, when representing transient and evanescent effects, the superiority of the *Moist Colours* is at once felt and appreciated. Ever ready for instant application, they enable the desired colour to be produced *at once*—a result unattainable by the old tedious method of rubbing *dry cakes*, which not unfrequently permits the effect, and with it the *thought* of the artist to vanish, before the *material* can be obtained. It was this quality which, on their first introduction, secured for Winsor and Newton's *Moist Colours* the eminent popularity that they still enjoy with both professional and amateur artists.

The *Moist Colours* are placed in pans (in their size resembling the ordinary dry-cakes) of thin porcelain, and they are afterwards enclosed in tin-foil for greater security. When required for use, the foil is removed. A surface of colour is thus presented to the artist, which is obtainable in any quantity, simply by the application of a wet brush.

Extract from MR. J. D. HARDING'S *Work, "The Principles and Practice of Art."*

"The Art of Painting in Water Colours has been greatly assisted by improvements in the preparations of the pigments; the greatest advantage, however, has been the introduction of *Moist Colours*, which, I believe, are a French invention, *but greatly improved by* Messrs. Winsor and Newton."

WINSOR AND NEWTON'S

MOIST WATER COLOURS

IN WHOLE AND HALF CAKE PANS.

Whole Cake Pan.

Half Cake Pan.

List of Colours and Prices.

Whole Pans, 1*s*. each. Half Pans, 6*d*. each.

- Antwerp Blue
- Bistre
- Blue Black
- Brown Ochre
- Brown Pink
- Burnt Roman Ochre
- Burnt Sienna
- Burnt Umber
- Chinese White
- Chrome Yellow
- Cologne Earth
- Deep Chrome
- Emerald Green
- Gamboge
- Hooker's Green, No. 1
- Hooker's Green, No. 2
- Indigo
- Indian Red
- Italian Pink
- Ivory Black
- Lamp Black
- Leitch's Brown
- Light Red
- Naples Yellow
- Neutral Tint
- Olive Green
- Orange Chrome
- Payne's Grey
- Prussian Blue
- Prussian Green
- Raw Sienna
- Raw Umber
- Red Chalk
- Red Ochre
- Roman Ochre
- Sap Green
- Scarlet Chrome
- Terre Verte
- Vandyke Brown
- Venetian Red
- Vermilion
- Yellow Lake
- Yellow Ochre

MOIST WATER COLOURS

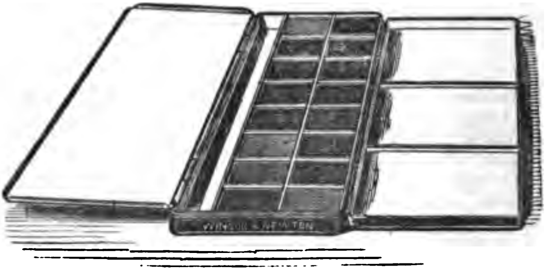
IN WHOLE AND HALF CAKE PANS.

CONTINUED.

	Whole Pans.	Half Pans.
Brown Madder Crimson Lake Indian Yellow Mars Yellow Neutral Orange Purple Lake Roman Sepia Rubens' Madder Scarlet Lake Scarlet Vermilion Sepia Warm Sepia	1*s*. 6*d*. each.	9*d*. each.
Cobalt Blue Orange Vermilion Violet Carmine	2*s*. each.	1*s*. each.
Aureolin Burnt Carmine Cadmium Orange Cadmium Yellow Carmine French Blue Gallstone Green Oxide of Chromium Indian Purple Intense Blue Lemon Yellow Pale Cadmium Yellow Pink Madder Pure Scarlet Rose Madder Viridian	3*s*. each.	1*s*. 6*d*. each.
Mars Orange Purple Madder Smalt Ultramarine Ash	5*s*. each.	2*s*. 6*d*. each.

WINSOR AND NEWTON'S

BOXES OF MOIST WATER COLOURS.



The boxes are made of japanned tin, and their flaps, being of a dead white colour inside, serve as palettes. *The selections of Moist Colours placed in them have been made with great care, and after due study of the various lists of the first Water Colour Artists.*

* * *

3 Cake Box. Price 8s. 6d.

For Light and Shade Drawing on Tinted paper—and containing Chinese White, French Blue, and Sepia.

6 Cake Box No. 1. Price 10s. 6d.

Assorted for Landscape—and containing Gamboge, Yellow Ochre, Light Red, Crimson Lake, Prussian Blue, and Vandyke Brown.

Ditto No. 2. Price 14s.

Assorted for Landscape and Figures—and containing Aureolin, Roman Ochre, Venetian Red, Rose Madder, Prussian Blue, and Vandyke Brown.

8 Cake Box No. 1. Price 14s.

Assorted for Landscape—and containing Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, and Vandyke Brown.

Ditto No. 2. Price 17s. 6d.

Assorted for Landscape and Figures—and containing Aureolin, Roman Ochre, Venetian Red, Rose Madder, Cobalt, Prussian Blue, Olive Green, and Vandyke Brown.

10 Cake Box No. 1. Price 17s. 6d.

Assorted for Landscape—and containing eleven Colours, viz.: Gamboge, Raw Sienna (½), Aureolin (½), Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, Brown Pink, and Vandyke Brown.

Ditto No. 2. Price £1 0s. 6d.

Assorted for Landscape and Figures—and containing eleven Colours, viz.: Aureolin, Roman Ochre, Burnt Sienna, Venetian Red, Rose Madder, Scarlet Vermilion (½), Purple Lake (½), Cobalt, Prussian Blue, Olive Green, and Vandyke Brown.

12 Cake Box No. 1. Price £1.

Assorted for Landscape—and containing fourteen Colours, viz.: Gamboge, Raw Sienna (½), Aureolin (½), Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Vermilion (½), Indian Red (½), Cobalt, Indigo, Brown Pink, Vandyke Brown, and Neutral Tint.

Ditto No. 2. Price £1 5s. 6d.

Assorted for Landscape and Figures—and containing fourteen Colours, viz.: Indian Yellow, Aureolin, Roman Ochre, Pale Cadmium Yellow (½), Cadmium Orange (½), Burnt Sienna, Venetian Red, Rose Madder, Scarlet Vermilion (½), Purple Lake (½), Cobalt, Prussian Blue, Olive Green, and Vandyke Brown.

14 Cake Box No. 1. Price £1 3s. 6d.

Assorted for Landscape—and containing sixteen Colours, viz.: Gamboge, Raw Sienna (½), Aureolin (½), Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Vermilion (½), Indian Red, (½) Brown Madder, Cobalt, Indigo, Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

Ditto No. 2. Price £1 10s.

Assorted for Landscape and Figures—and containing sixteen Colours, viz.: Indian Yellow, Aureolin, Roman Ochre, Pale Cadmium Yellow, (½) Cadmium Orange (½), Burnt Sienna, Rose Madder, Venetian Red, Scarlet Vermilion (½), Purple Lake (½), Cobalt, French Blue, Prussian Blue, Olive Green, Vandyke Brown, and Blue Black.

16 Cake Box No. 1. Price £1 10s. 6d.

Assorted for Landscape—and containing twenty Colours, viz.: Gamboge, Raw Sienna (½), Aureolin (½), Yellow Ochre, Lemon Yellow (½), Cadmium Yellow (½), Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion (½), Indian Red (½), Brown Madder, Cobalt, Indigo. Emerald Green (½), Oxide of Chromium (½), Brown Pink, Vandyke Brown, and Neutral Tint.

Ditto No. 2. Price £1 16s.

Assorted for Landscape and Figures—and containing twenty Colours, viz.: Indian Yellow, Aureolin, Roman Ochre, Pale Cadmium Yellow (½), Cadmium Orange (½), Burnt Sienna, Rose Madder, Venetian Red, Orange Vermilion (½), Scarlet Vermilion (½), Brown Madder (½), Purple Madder (½), Cobalt, French Blue, Prussian Blue, Emerald Green (½), Oxide of Chromium (½), Olive Green, Vandyke Brown, and Blue Black.

18 Cake Box No. 1. Price £1 15s. 6d.

Assorted for Landscape and Figures—and containing twenty-two Colours, viz.: Gamboge, Raw Sienna (½), Aureolin (½), Yellow Ochre, Lemon Yellow (½), Cadmium Yellow (½), Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion (½), Indian Red (½), Brown Madder, Cobalt, French Blue, Indigo, Emerald Green (½), Oxide of Chromium (½), Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

Ditto No, 2. Price £2 1s. 6d.

Assorted for Landscape, Figures and Flowers—and containing twenty-two Colours, viz.: Indian Yellow, Aureolin, Roman Ochre, Pale Cadmium Yellow (½), Cadmium Orange (½), Burnt Sienna, Rose Madder, Carmine, Venetian Red, Orange Vermilion (½), Scarlet Vermilion (½), Brown Madder (½), Purple Madder (½), Violet Carmine, Cobalt, French Blue, Prussian Blue, Emerald Green (½), Oxide of Chromium (½), Olive Green, Vandyke Brown, and Blue Black.

20 Cake Box No. 1. Price £2 3s.

Assorted for Landscape and Figures—and containing twenty-three Colours, viz.: Gamboge, Aureolin, Raw Sienna, Yellow Ochre, Lemon Yellow (½), Cadmium Yellow (½), Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion (½), Indian Red (½), Brown Madder, Purple Madder, Cobalt, French Blue, Indigo, Emerald Green (½), Oxide of Chromium (½), Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

Ditto No. 2. Price £2 9s.

Assorted for Landscape, Figures and Flowers—and containing twenty-four Colours, viz.: Indian Yellow, Aureolin, Roman Ochre, Pale Cadmium Yellow, Cadmium Orange, Burnt Sienna, Rose Madder, Carmine, Orange Vermilion (½), Scarlet Vermilion (½), Venetian Red, Brown Madder (½), Purple Madder (½), Violet Carmine, Cobalt, French Blue, Prussian Blue, Smalt (½), Intense Blue (½), Emerald Green (½), Oxide of Chromium (½), Olive Green, Vandyke Brown, and Blue Black.

24 Cake Box No. 1. Price £2 10s. 6d.

Assorted for Landscape, Figures, &c.—and containing twenty-seven Colours, viz.: Gamboge, Aureolin, Raw Sienna, Yellow Ochre, Lemon Yellow (½), Pale Cadmium Yellow (½), Cadmium Yellow, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion (½), Indian Red (½), Brown Madder, Purple Madder, Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green (½), Oxide of Chromium (½), Olive Green, Brown Pink, Vandyke Brown, Neutral Tint, Sepia, and Ivory Black.

Ditto No. 2. Price £3 0s. 6d.

Assorted for Landscape, Figures, Flowers, &c.—and containing twenty-eight Colours, viz.: Indian Yellow, Aureolin, Roman Ochre, Lemon Yellow, Pale Cadmium Yellow, Cadmium Yellow, Cadmium Orange, Burnt Sienna, Rose Madder, Carmine, Orange Vermilion (½), Scarlet Vermilion (½), Venetian Red, Brown Madder, (½), Purple Madder (½), Burnt Carmine, Violet Carmine, Cobalt, Prussian Blue, French Blue, Smalt (½), Intense Blue (½), Emerald Green (½), Oxide of Chromium (½), Olive Green, Vandyke Brown, Payne's Grey, and Blue Black.

30 Cake Box. Price £3 10s. 6d.

Complete for all purposes—and containing thirty-six Colours, viz.: Gamboge, Indian Yellow, Aureolin, Raw Sienna, Yellow Ochre, Lemon Yellow (½), Pale Cadmium Yellow (½), Cadmium Yellow, Cadmium Orange (½), Mars Orange (½), Burnt Sienna, Rose Madder, Carmine, Crimson Lake, Orange Vermilion (½), Vermilion (½), Light Red, Indian Red, Brown Madder, Purple Madder, Burnt Carmine (½), Violet Carmine (½), Smalt (½), Ultramarine Ash (½), Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green (½), Oxide of Chromium (½), Olive Green, Brown Pink, Vandyke Brown, Neutral Tint, Sepia, and Ivory Black.

* * *

WINSOR AND NEWTON'S

HALF CAKE BOXES OF MOIST WATER COLOURS.

		£	s.	d.
3 Half Cake Box of Moist Colours		0	5	6
6 Half Cake Box	ditto	0	6	9
8 Half Cake Box	ditto	0	8	9
10 Half Cake Box	ditto	0	10	3
12 Half Cake Box	ditto	0	13	0
14 Half Cake Box	ditto	0	14	6
16 Half Cake Box	ditto	0	17	0
18 Half Cake Box	ditto	0	19	6
20 Half Cake Box	ditto	1	3	0
24 Half Cake Box	ditto	1	9	3

WINSOR AND NEWTON'S

MOIST WATER COLOURS

IN PATENT COLLAPSIBLE TUBES.

TUBE OF MOIST WATER COLOUR.

List of Colours and Prices.

1*s*. each.

Antwerp Blue
Bistre
Blue Black
Brown Ochre
Brown Pink
Burnt Roman Ochre
Burnt Sienna
Burnt Umber
Chinese White
Chrome Yellow
Deep Chrome
Emerald Green
Gamboge
Indigo
Indian Red
Italian Pink
Ivory Black
Lamp Black
Leitch's Brown
Light Red
Naples Yellow
Neutral Tint
Olive Green
Orange Chrome
Payne's Grey
Prussian Blue
Prussian Green
Raw Sienna
Raw Umber
Red Ochre
Roman Ochre
Scarlet Chrome
Terre Verte
Vandyke Brown
Venetian Red
Vermilion
Yellow Lake
Yellow Ochre

1*s*. 6*d*. each.

Brown Madder
Crimson Lake
Indian Yellow
Mars Yellow
Neutral Orange
Purple Lake
Roman Sepia
Rubens' Madder
Scarlet Vermilion
Sepia
Warm Sepia

2*s*. each.

Cobalt Blue
Orange Vermilion
Violet Carmine

3*s*. each.

Aureolin
Burnt Carmine
Cadmium Yellow
Cadmium Orange
Carmine
French Blue
Gallstone
Green Oxide of Chromium
Indian Purple
Pale Cadmium Yellow
Pink Madder
Rose Madder
Viridian

5*s*. each.

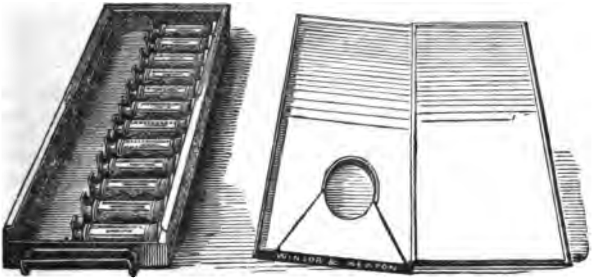
Mars Orange
Purple Madder
Smalt
Ultramarine Ash

WINSOR AND NEWTON'S

JAPANNED TIN BOXES OF MOIST WATER COLOURS

IN PATENT COLLAPSIBLE TUBES.

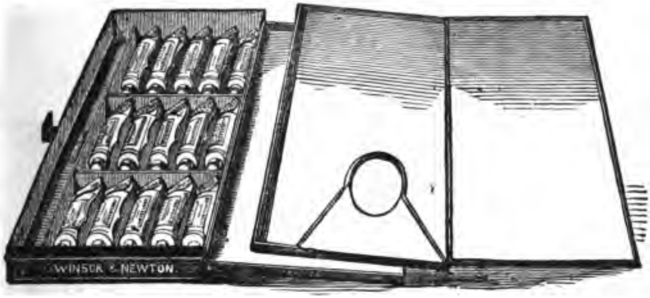
12 Moist Tube Box. Price £1 3s.



12 MOIST TUBE BOX.

With folding palette—and containing Gamboge, Aureolin, Raw Sienna, Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Brown Madder, Cobalt, Indigo, Brown Pink, and Vandyke Brown.

15 Moist Tube Box. Price £1 10s.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With folding palette—and containing Gamboge, Aureolin, Raw Sienna, Yellow Ochre, Cadmium Yellow, Burnt Sienna, Crimson Lake, Light Red, Indian Red, Brown Madder, Cobalt, Indigo, Brown Pink, Vandyke Brown, and Neutral Tint.

20 Moist Tube Box. Price £2 0s. 6d.

With folding palette—and containing Gamboge, Aureolin, Raw Sienna, Yellow Ochre, Cadmium Yellow, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion, Indian Red, Brown Madder, Cobalt, French Blue, Indigo, Olive Green, Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

24 Moist Tube Box. Price £2 11s. 6d.

With folding palette—and containing Gamboge, Aureolin, Raw Sienna, Yellow Ochre, Pale Cadmium Yellow, Cadmium Yellow, Burnt Sienna, Rose Madder, Crimson Lake, Vermilion, Light Red, Indian Red, Brown Madder, Purple Madder, Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green, Olive Green, Brown Pink, Vandyke Brown, Neutral Tint, and Sepia.

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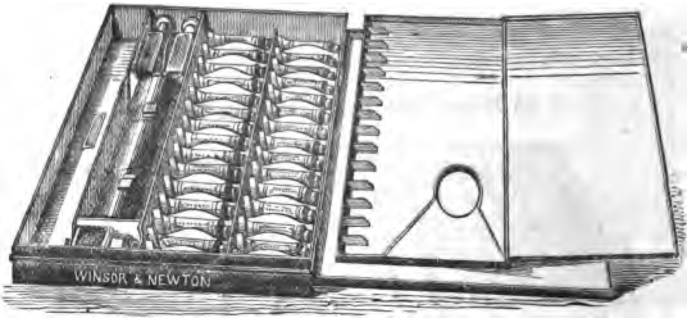

30 MOIST TUBE BOX.

With folding palette—and containing Gamboge, Indian Yellow, Aureolin, Raw Sienna, Pale Cadmium Yellow, Cadmium Yellow, Cadmium Orange, Mars Orange, Burnt Sienna, Rose Madder, Crimson Lake, Orange Vermilion, Vermilion, Light Red, Indian Red, Brown Madder, Purple Madder, Violet Carmine, Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green, Oxide of Chromium, Olive Green, Brown Pink, Vandyke Brown, Neutral Tint, Sepia, and Ivory Black. Also bottles of Chinese White, Indelible Brown Ink, Liquid Ox Gall: and a copper-plated Water Bottle.

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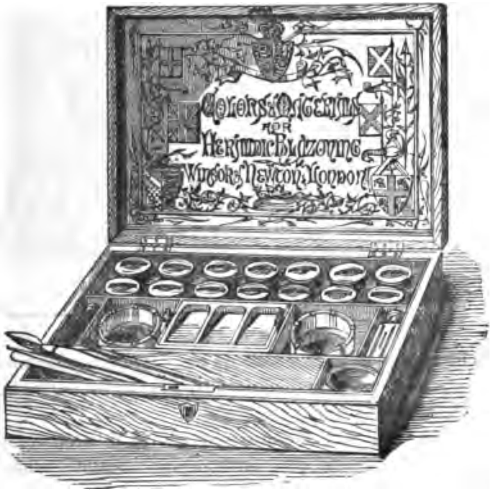

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Vermilion	
Vandyke Brown	
Yellow Ochre	
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Violet Carmine	
Brown Madder	1*s*. 6*d*. each.
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Sepia	
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Cadmium Yellow	
——— Pale	
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Liquid Indian Ink	"	1	0
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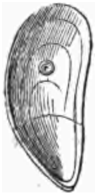

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H.P.—" Hotpressed"—or perfectly smooth surface.
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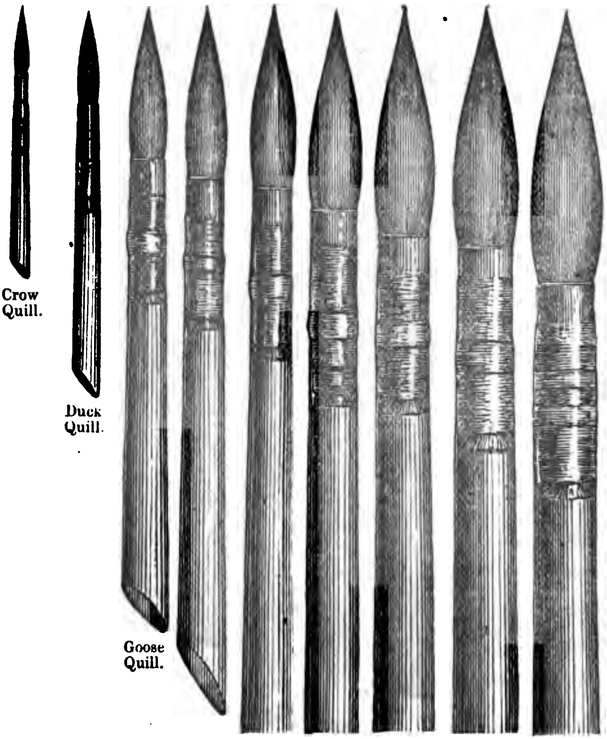
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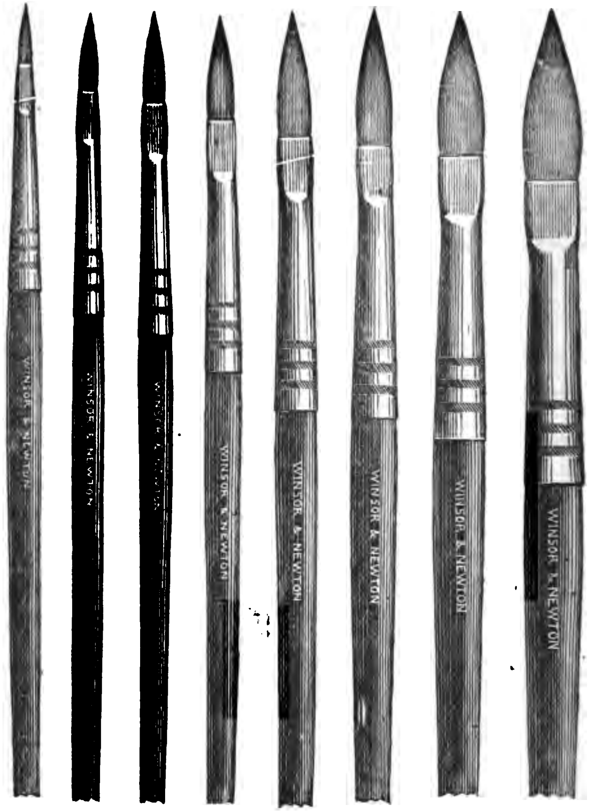

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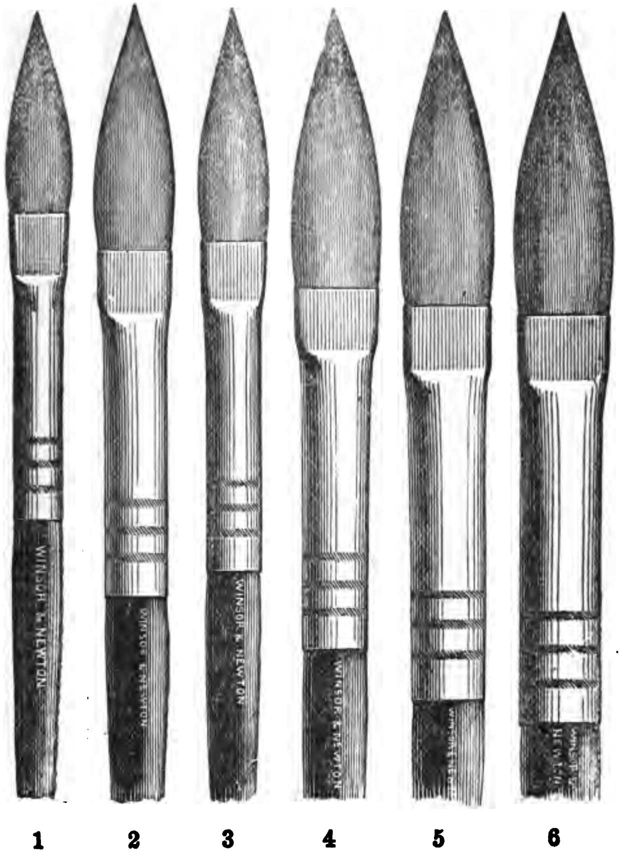

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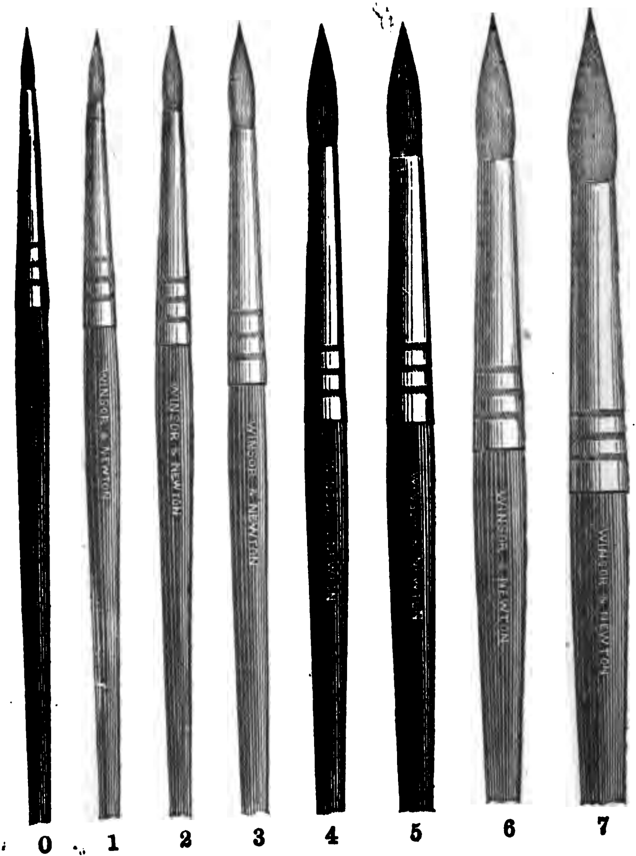

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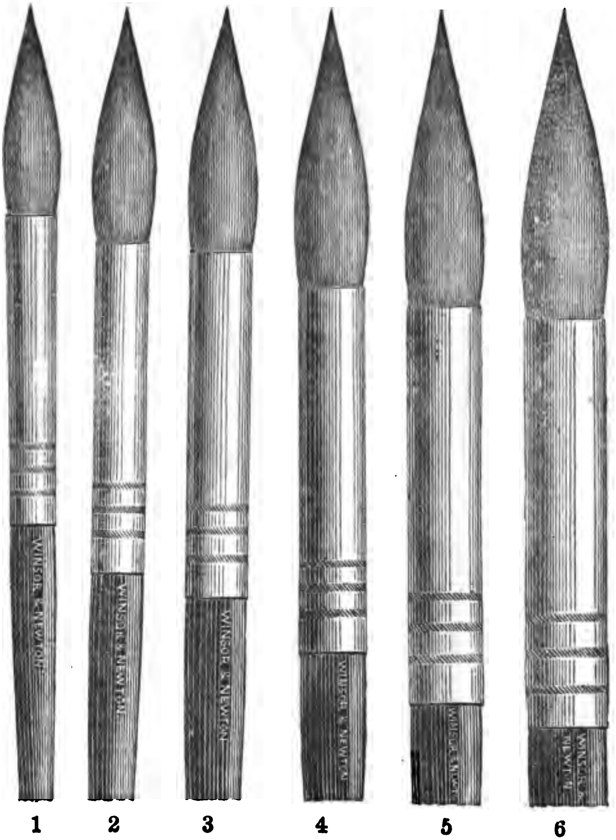

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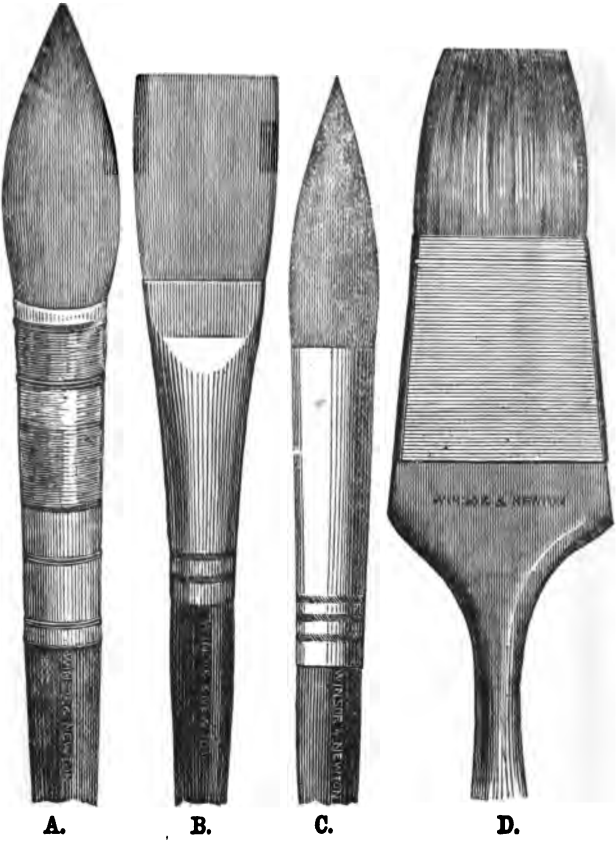

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Large "	"	2	6

These Brushes correspond with Illustrations at page 30.

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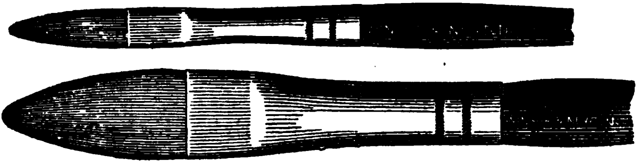

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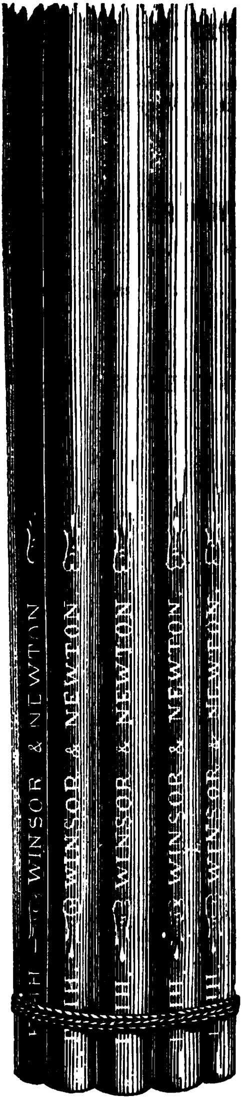
H.	Moderately hard (for light sketching)	
FF.	Very firm (for light shading)	
F.	Firm (for fine Drawing)	
HB.	Hard and Black (for free sketching)	
B.	Black (for ordinary shading)	
BB.	Soft Black (for deep shading)	
BBB.	Very Black (for extra deep shading)	9*d*.
EHB.	Extra Hard and Black (for very bold sketching)	
BBBB.	Extra Soft and Black (for full, rich, deep shading)	1*s*.



WINSOR AND NEWTON'S

IMPROVED

DRAWING PENCILS.

IN POLISHED CEDAR, WITH GILT LETTERS.

These improved Drawing Pencils are strongly recommended for their richness of colour, variety of tint, evenness of texture, and strength of Lead. They combine freedom of handling with firmness of *matériel* (they can be cut to the finest point without fear of its being broken.) With Artists and Professors of eminence they are now in general use, and on their recommendation have been adopted by the Schools of Art, Colleges, and large Drawing Academies.

		Each
HHHH.	Extremely hard (for Engineering or Drawing on Wood)	2d.
HHH.	Very hard (for Architectural) Drawing)	
HH.	Hard (for fine Outline Drawing)	
H.	Moderately hard (for light sketching)	
FF.	Very firm (for light shading)	
F.	Firm (for fine Drawing)	
HB.	Hard and black (for free sketching)	
EHB.	Extra Hard and Black (for very bold sketching)	
B.	Black (for ordinary shading)	
BB.	Soft Black (for deep shading)	
BBB.	Very Black (for extra deep shading)	4d.
BBBB.	Extra Soft and Black (for full, rich deep shading)	6d.
6 B.	Ditto with very broad Lead . .	8d.
10 B.	Ditto with the broadest Lead .	1s.

J. D. HARDING'S DRAWING PENCILS.

	Per Case.
In cases each containing a set of six or four different degrees of lead, and numbered 1. Hard, 2. Medium, 3. Soft, 4. Very Soft	3s.

The Pencils can be had separately if required.

WINSOR AND NEWTON'S OBLONG DRAWING PENCILS.

MADE OF VERY BROAD LEAD FOR BOLD DRAWING.

4 H to BB . . .	each 6*d*.	4 B . . .	each 10*d*.
3 B and EHB . .	„ 8*d*.	6 B . . .	„ 1*s*.

J. D. HARDING'S PATENT LEAD TABLETS.

WINSOR AND NEWTON SOLE MANUFACTURERS.

The very limited range of the Lead Pencil induced Mr. Harding many years ago to contrive these Tablets, which he ever afterwards used, and with which he executed his celebrated Pencil Sketches, Studies, and Drawings.

One star (hard), two stars (middle), three stars (soft) each 6*d*.

Extra hard, each 6*d*. Extra soft, each 9*d*.

Holders (with propellors) each 1*s*. Stumps, each 6*d*

Complete Working Set comprising two each, one, two, and three star Tablets ; three holders with propellors ; two stumps (one each size) ; box with file and pad ; japanned box for Tablets ; and japanned box for containing Tablets, Holders, and Stumps . . . 10*s*.

Creta Levis Pencils. Chalk Pencils.

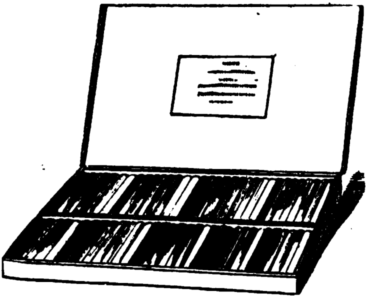
Conté Black Chalk Crayons.

HARD FRENCH PASTEL CRAYONS.

BEST QUALITY.

			s.	d.
Boxes containing	12 .	each	1	0
„	18 .	„	1	6
„	24 .	„	2	0
„	30 .	„	2	6
„	36 .	„	3	0
„	48 .	„	4	0

SOFT FRENCH CRAYONS.



				s.	d.
No. 1	containing	26	each	3	6
No. 2	„	42	„	5	0
No. 3	„	56	„	7	6
No. 4	„	62	„	10	6
No. 5	„	129	„	21	0
No. 6	„	156	„	31	0

STUDENTS' CRAYONS.

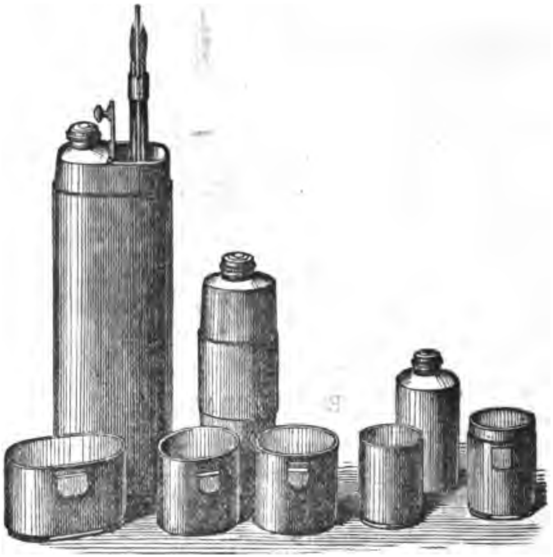
These Crayons are of superior quality. They work very smoothly and evenly, freely give out colour, are carefully gradated in point of tone, and constitute a perfect chalk drawing *matériel*.

Hard, Middle, and Soft Black Students' Crayons .	per dozen	6*d.*
White and Red ditto .	„	6*d.*
Boxes containing 1 dozen assorted Students' Crayons .	each	6*d.*

Pure White Chalk. Stumping Chalk. Lithographic Chalks.

JAPANNED WATER BOTTLES

WITH CUPS TO CONTAIN THE WATER WHEN IN USE.



	Each.	
	s.	*d.*
Oval Copper plated Water Bottles and Cups	4	6
Ditto larger	5	6
Broad Oval Copper Plated	7	6
Ditto larger	8	6

	Each	
	s.	*d.*
Round Tin Water Bottles and Cups	2	6
Oval Imitation plated ditto	3	0
Ditto larger	3	6
Sketcher's Bottle and Brush Case complete	6	0

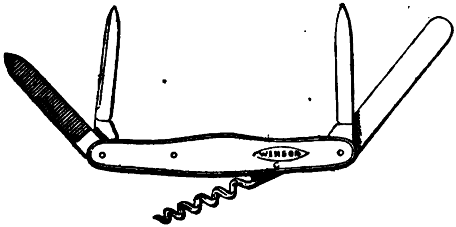
EMPTY JAPANNED MOIST COLOUR BOXES.

See illustration at page 12.

	Each			Each			Each	
	s.	*d.*		*s.*	*d.*		*s.*	*d.*
For 3 Colours	3	0	For 12 Colours	5	6	For 20 Colours	7	6
For 6 „	4	0	For 14 „	6	0	For 22 „	8	0
For 8 „	4	6	For 16 „	6	6	For 24 „	9	0
For 10 „	5	0	For 18 „	7	0	For 30 „	11	6

Half Cake Boxes also kept in Stock.

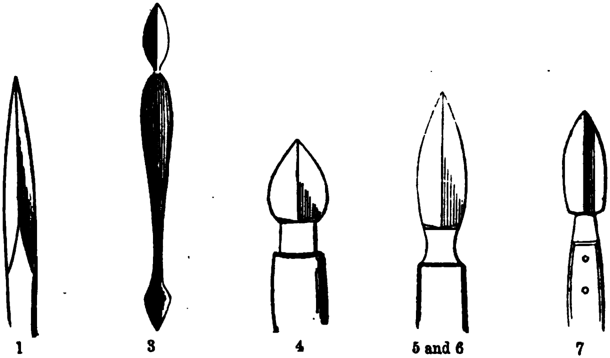
POCKET KNIVES.



No. 7. Artist's Knife, complete.

Pencil Knives No. 1, 2, and 3 at 9*d*., 1*s*., and 1*s*. 6*d*. each.
Erasing Knives Nos. 4 and 5 at 2*s*. 6*d*., and 3*s*. 6*d*. each.
Artists' Knives Nos. 6 and 7 at 4s. 6*d*., and 6*s*. 6*d*. each.

SCRAPERS AND ERASERS.



	Each *s.*	*d.*		Each *s.*	*d.*
Plain Steel Scrapers No 1.	0	6	Cocoa handled Erasers No 5	1	3
Illuminating Erasers No 3.	1	0	Ebony handled Erasers No 6	1	6
Cocoa handled Erasers No 4	1	0	Ivory handled Erasers No 7	2	0

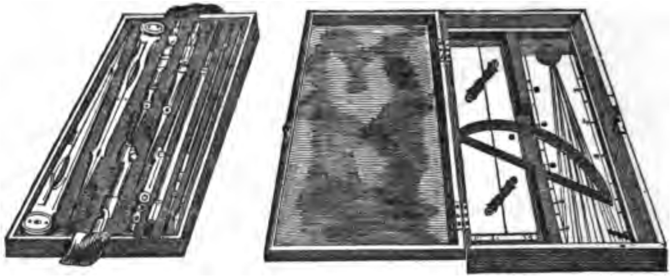
PORTCRAYONS

Best Brass Portcrayons each 6*d*. Albata ditto each 9*d*. Steel ditto each 1*s*.

DRAWING PINS.

Common Brass Drawing Pins, per doz. 6*d*. Best ditto, per doz. 1*s*.
Best Albata ditto, per doz. 1*s*. 6*d*. Large Sizes extra.

BEST LONDON MADE
MATHEMATICAL INSTRUMENTS
IN BOXES COMPLETE.



	Best Brass £ s. d.	Best Electrum £ s. d.
No. 51. Containing 6 inch steel jointed Compasses, pen point, pencil point, 5 inch steel jointed Dividers, Bow Pen, Bow Pencil, Ivory handle Drawing Pen, Brass Protractor, Box Scale, and Ebony Parallel Rule . . .	1 5 0	
No. 52. Containing 6 inch sector jointed Compasses, pen point, pencil point, 5 inch Dividers, Bow Pen, Bow Pencil, Ivory handle Drawing Pen, Ivory Protractor and Ebony Parallel Rule . . .	2 2 0	3 3 0
No. 53. Containing 6 inch sector jointed Compasses, pen point, pencil point, Lengthening Bar, 5 inch Dividers, Bow Pen, Bow Pencil, Ivory handle, Drawing Pen, Knife Key, Ivory Protractor, Ivory Sector, and Ebony Parallel Rule	2 15 0	3 15 0
No. 54. Containing 6 inch sector jointed Compasses, pen point, pencil point, Lengthening Bar, 5 inch Hair Dividers, Bow Pen, Bow Pencil, Ivory handle Drawing Pen, Knife Key, Ivory Protractor, Ivory Sector, and Ebony Parallel Rule . .	3 10 0	4 10 0
No. 55. Containing 6 inch double jointed Compasses, pen point, pencil point, Lengthening Bar, 5 in. Hair Dividers, double jointed Bow Pen, double jointed Bow Pencil, 2 Ivory handle Drawing Pens, Knife Key, Ivory Protractor, Ivory Sector, and Ivory Parallel Rule	4 15 0	5 15 0

	Best Brass.			Best Electrum.		
	£	s.	d.	£.	s.	d.
No. 56. Containing 6 inch double jointed Compasses with shifting needle points, pen point, pencil point, Lengthening Bar, 5 inch Hair Dividers, double jointed Bow Pen with needle points, double jointed Bow Pencil with needle points. Set of Spring Bows complete, 3 Ivory handle Drawing Pens, Road Pen, Pricker, Knife Key, Ivory Protractor, Ivory Sector, and Ivory Parallel Rule	7	0	0	8	10	0
Addiscombe Set. Containing 6 inch Sector jointed Compasses, pen point, pencil point, Lengthening Bar, 5 in. Hair Dividers, Bow Pen, Bow Pencil, Ivory handle drawing Pen, all steel Drawing Pen, Knife Key, Set of Marquoise Scales, Ivory Military Protractor, Ivory Sector, and Parallel Rule .	4	4	4	5	5	0

FOREIGN MATHEMATICAL INSTRUMENTS.

In English made Boxes and fitted with English Rules.

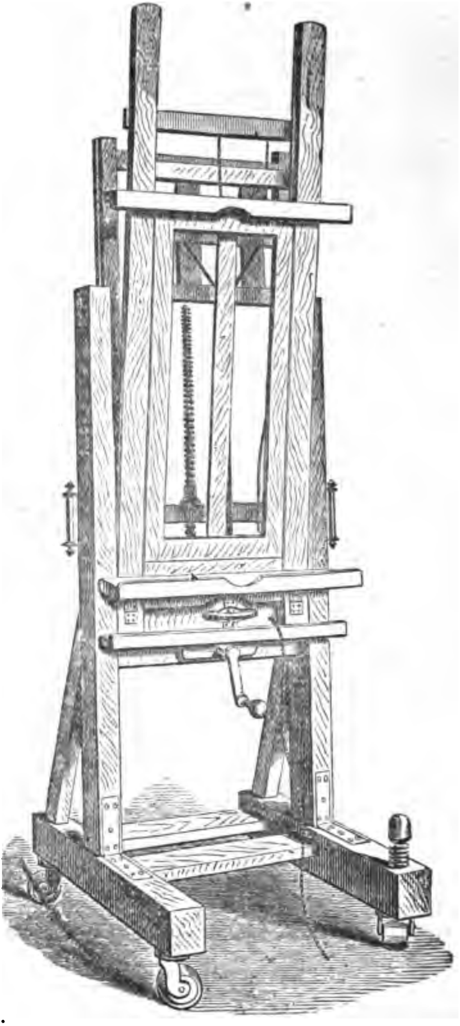
Four Shilling Set in Box complete
Five Shilling ditto
Seven Shilling and Sixpenny ditto
Ten Shilling ditto
Fifteen Shilling ditto
Twenty-one Shilling ditto
Thirty Shilling ditto

DIVIDERS, COMPASSES, SPRING BOWS, DRAWING PENS,

AND OTHER LOOSE

MATHEMATICAL INSTRUMENTS OF EVERY DESCRIPTION.

WINSOR AND NEWTON'S IMPROVED STUDIO EASEL.



In Stained Wood, £10 10*s*.

In Polished Oak or Polished Walnut Wood, £16 16*s*.

Smaller Sizes are made.

Winsor and Newton's Improved Studio Easel will carry canvasses of any size from 6 inches to 9 feet in height; and, by a simple alteration of the slide movement, it may be adapted to the requirements of canvasses of still larger dimensions.

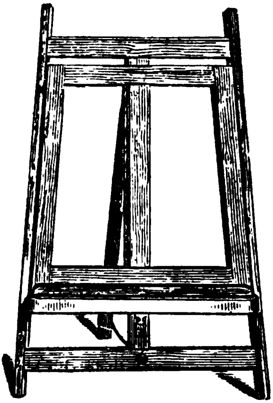
It has a powerful screw winding-up movement which can be managed with the utmost facility. This screw is made of iron by an experienced engineer, and it will raise with ease a much greater weight than that represented by the largest canvas.

Among the many Artists of eminence who are using Winsor and Newton's Improved Studio Easel may be mentioned the names of the following gentlemen, viz.:

Ansdell, R., Esq., A.R.A.
Brett, J., Esq.
Buckner, R., Esq.
Calderon, P. H., Esq., R.A.
Chester, G., Esq.
Corbould, E., Esq.
Davis, H. W. B., Esq.
Desanges, L. W., Esq.
Dowling, R., Esq.
Elmore, A., Esq., R.A.
Faed, T., Esq., R.A.
Girardot, E. G., Esq.
Graves, H. the Hon.
Hunt, W. Holman, Esq.
Knight, J. P., Esq., R.A.
Leech, J., Esq.
Legros, A., Esq.
Linnell, W., Esq.
Naish, J. G., Esq.
Napier, J., Esq.
Philip, J., Esq., R.A.
Poole, P. F., Esq., R.A.
Roberts, D., Esq., R.A.
Rossetti, D. G., Esq.
Sant, J., Esq., A.R.A.
Selous, H. C., Esq.
Thomas, W. Cave, Esq.
Walton, J. W., Esq.
Watts, G. F., Esq., R.A.
Whistler, J., Esq.

* * *

TABLE EASELS.



Made in Deal and Mahogany, with Pegs and Tray.

And also with Rack Sliding Movement.

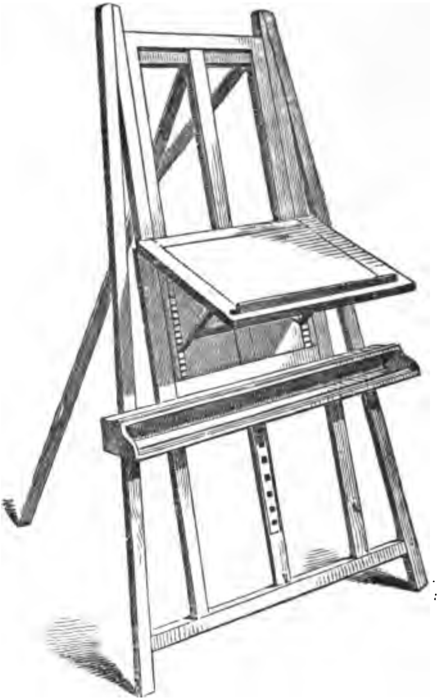
18 inches high, 21 inches high, and 24 inches high.

* * *

AARON PENLEY'S
MAHOGANY RACK PAINTING DESK

With Frame for holding Copy. *Price* 18*s.*

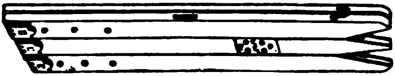
RACK EASELS.



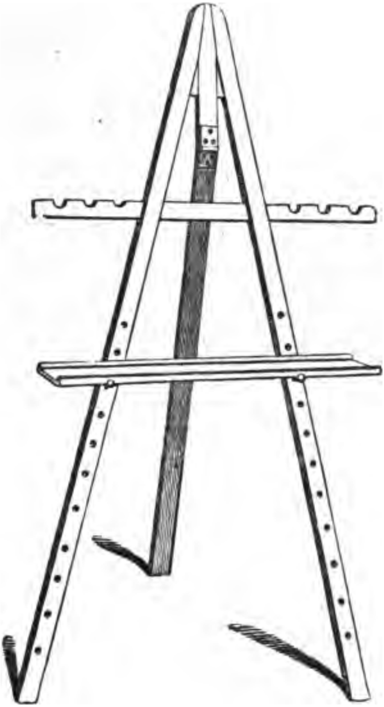
"Mahogany Corbould Easel," six feet high, for Oil or Water Colour Painting.

		£	s.	d.
Mahogany Corbould Easel with desk complete . . .				
Ditto without desk (for Oil Painting)				
Mahogany Rack Academy Easel . . .	6 feet high			
Mahogany Rack Easel with brush box . .	„			
Mahogany Rack Easel with tray . . .	„			
Dwarf Polished Walnut Wood Rack Easel .	4 feet high			
Ditto Oak ditto . .	„			
Ditto Mahogany ditto . .	„			
Dwarf Plain Mahogany ditto . .	„			
Ditto Deal ditto . .	„			

ORDINARY EASELS.



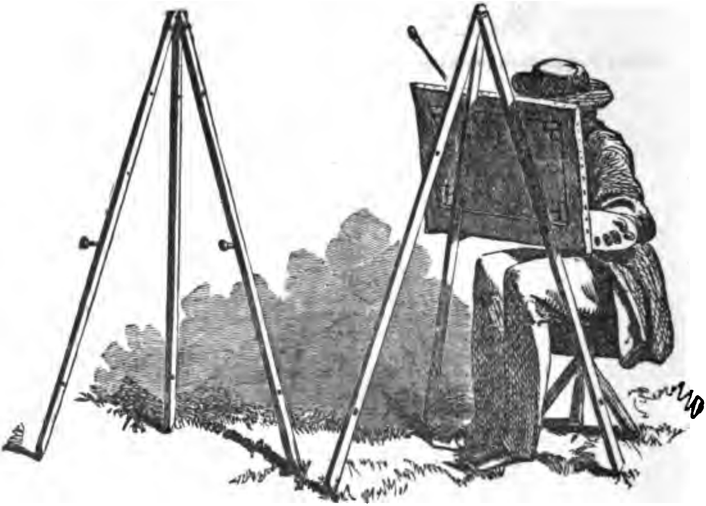
Folding Portable Easel (when closed). When open it resembles the "Closing" Easel.

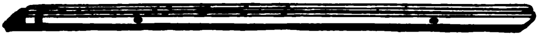


"Closing Easel."

Mahogany Folding Portable Easel . .	**6 feet high**
Deal ditto ditto . .	**„**
Mahogany Framed (or Standing) Easel .	**„**
Deal ditto ditto . .	**„**
Mahogany Closing Easel	**„**
Deal ditto ditto . .	**„**

WINSOR AND NEWTON'S SKETCHING EASEL.



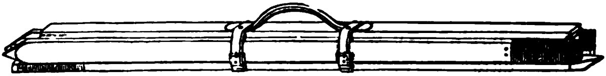


This Sketching Easel possesses those qualities most required by the Sketcher and Tourist. It is of the simplest construction, very portable, and of extreme lightness, its weight, in deal, being 1¾ lbs. The adaptation of a joint or collar of novel construction, allows the legs to be placed in any position most suited to the Sketcher.

		s.	d.
The Easel in Deal	4 feet 4 inches high	5	6
Ditto Polished	ditto	7	0
The Easel in Mahogany	ditto	10	6
Ditto Polished	ditto	12	0

* * *

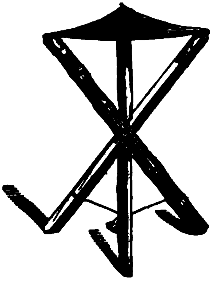
COMPANION SKETCHING EASEL.



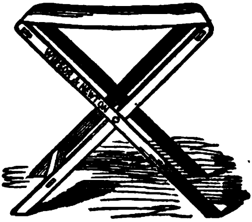
Similar to the Sketching Easel, but with socket joints so as to be more compact for carriage.

The Easel in Mahogany, 12s.

SKETCHING STOOLS AND SEATS.

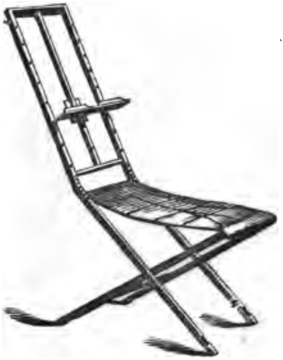


Pocket Sketching Stool, fixed seat.

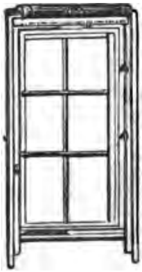


Square top Sketching Stool.

Gentlemen's Sketching Seat and Easel combined
(as Illustrated below) . . . . . . „
Ditto ditto improved . „
Ladies' ditto ditto . „



The Easel open for use.



The Easel closed; occupying a space of 24 inches by 38 inches.

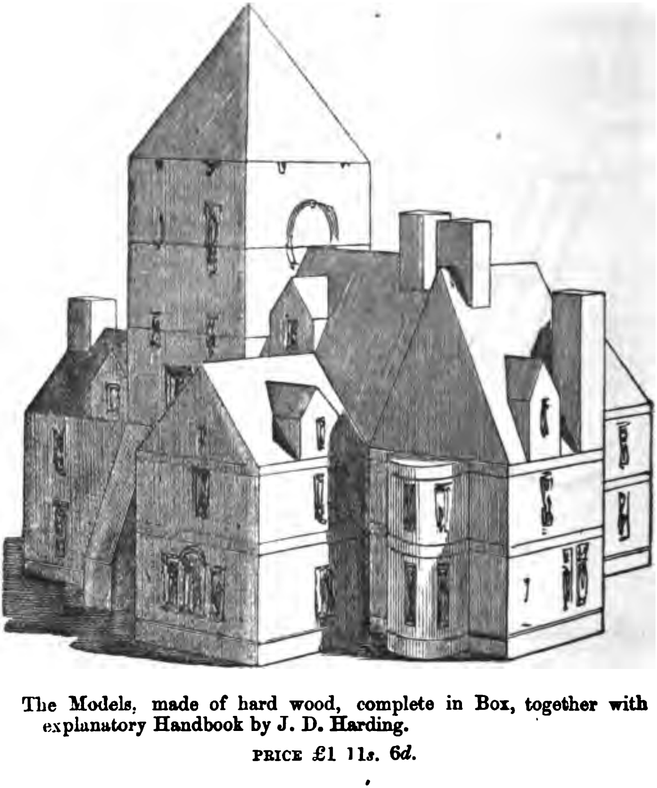
Gentlemen's Sketching Seat and Easel combined.

Improved Stout Sketching Umbrellas, with wind valve at top; solid brass spike; brass ring and cap; brass screw; &c., complete, in Grey or white Holland, price £1 10*s.*; or with fly joint, £1 13*s.*

J. D. HARDING'S DRAWING MODELS.

Extract from Preface of Explanatory Handbook.

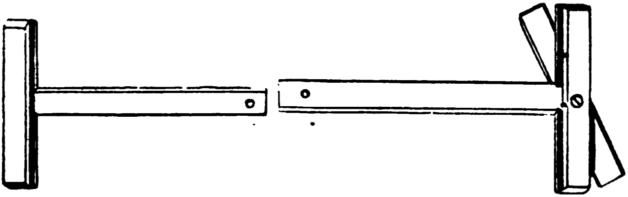
"To render the study of Perspective more attractive, and to make its acquisition more easy, as well as to surmount other difficulties in the study of Art, led to the construction of the "Drawing Models," which are simply Cubic sections, and as these sections are the aliquot parts of the cube of which they are sections, they are in proportion to it, and to each other, and therefore have a mutual relation and dependence. As a cube is the unit and basis of all solid rectangular figures; this, and its sections combine into any variety of solid forms, of a kind such as we see adopted in architectural construction; hence, with these models, can be produced very great varieties of such forms as we are already familiar with; or may at any time see."



The Models, made of hard wood, complete in Box, together with explanatory Handbook by J. D. Harding.

PRICE £1 11*s.* 6*d.*

T SQUARES.



FIXED STOCK. MOVING STOCK.

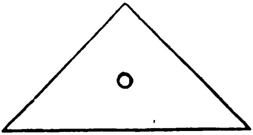
		Pear Tree, Fixed Stock. s. d.	Mahogany, Fixed Stock. s. d.	Mahogany, Moving Stock. s. d.
12 inches long	each			
15 „	„			
18 „	„			
21 „	„			
24 „	„			
30 „	„			
36 „	„			

PEAR TREE STRAIGHT EDGES.

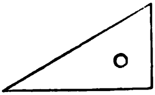
	s. d.		s. d.
12 inches long		24 inches long	
18 „		30	

PEAR TREE SET SQUARES.

75 Degrees



45 Degrees



60 Degrees

75 DEGREES.

	s. d.
6 inches	
7 „	
8 „	
9 „	
10 „	
11 „	
12 „	

45 DEGREES.

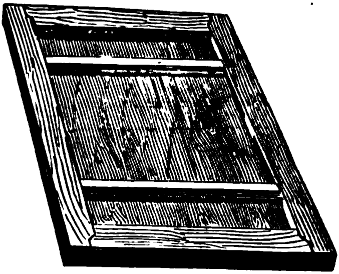
	s. d.
4 inches	
5 „	
6 „	
7 „	
8 „	
9 „	
10 „	
11 „	
12 „	

60 DEGREES.

	s. d.
6 inches	
7 „	
8 „	
9 „	
10 „	
11 „	
12 „	

DRAWING BOARDS.

Front of Framed Drawing Board.

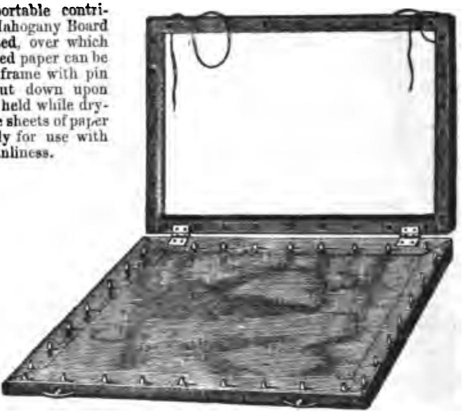


Back of Framed Drawing Board.

			Plain Clamped Deal.	Panelled Deal.	Framed Deal.	Framed Mahogany.
			s. d.	s. d.	s. d.	s. d.
4to. Royal .	10½ ins. by 8	each				
4to. Imperial .	13 ins. by 9½	,,				
4to. Columbier	15 ins. by 11	,,				
½ Royal .	17 ins. by 10½	,,				
Demy . .	18 ins. by 13½	,,				
½ Imperial .	19 ins. by 13½	,,				
Medium .	20 ins. by 15½	,,				
Royal . .	22 ins. by 17	,,				
Imperial .	28 ins. by 19	,,				
Impl. full size	30 ins. by 21	,,				

MAHOGANY SKETCHING BOARDS.

A very light and portable contrivance, being a thin Mahogany Board with iron pins inserted, over which several sheets of damped paper can be placed; and a slight frame with pin holes being then shut down upon them, they are firmly held while drying, and when dry. The sheets of paper are thus strained ready for use with great facility and cleanliness.



Best Framed; brass bound, 4to Imperial, Plain, 7*s*. 6*d*. each; Polished, 10*s*. 6*d*.
Ditto, ditto, Half Imperial, Plain, 12*s*. 6*d*. each; Polished, 18*s*.

PEARTREE CURVES

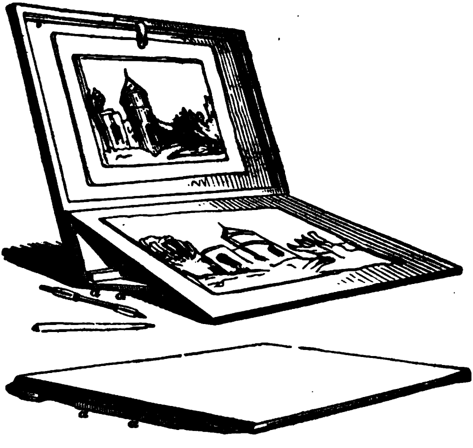
IN GREAT VARIETY.

EBONY PARALLEL RULES,

MADE OF THOROUGHLY SEASONED WOOD.

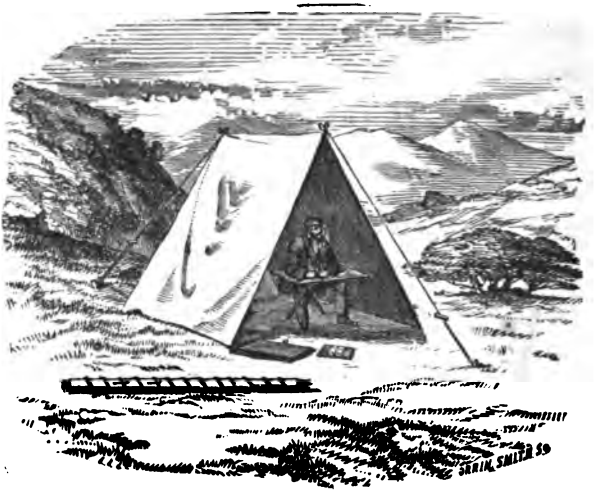
J. D. HARDING'S LESSON DESK.

(Registered.)



In Deal.	s.	d.	In Mahogany.	s.	d.
15 inches by 11 . .	4	0	15 inches by 11 . .	8	0
18 " 14 . .	5	6	18 " 14 . .	12	6
22 " 16 . .	7	6	22 " 16 . .	15	0

WINSOR AND NEWTON'S SKETCHING TENT.



This simple and serviceable contrivance for the use of the Sketcher from Nature is perfectly firm when in use, and of dimensions sufficient for the purposes of Sketching, being 6 ft 6 in. high, and 6 ft. wide, by 5 ft. deep at the base.

The weight of the Tent (including the iron spikes for fastening the ropes into the ground,) is under 8 lbs. It is very portable and compact when folded up, and is pitched and struck with great facility.

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„ 2	. .	2⅝	„	2⅛	„ 9	. .	4⅞	„	3⅝
„ 3	. .	2⅞	„	2⅜	„ 10	. .	5⅛	„	4⅛
„ 4	. .	3⅛	„	2½	„ 11	. .	5⅜	„	4¼
„ 5	. .	3⅜	„	2¾	„ 12	. .	6⅛	„	4⅝
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„ 6 Extra Large ditto	„	2	0

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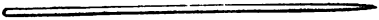

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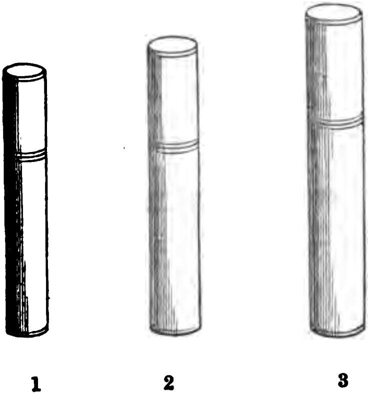

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WITHOUT DIVISIONS.

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To contain 3 Pencils	each	0	6
,, 4 ,,	,,	1	0
,, 7 ,,	,,	1	6

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To contain 7 Pencils	each	2	0
,, 8 ,,	,,	2	6
,, 9 ,,	,,	3	0

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FOR HOLDING BRUSHES OR PENCILS.

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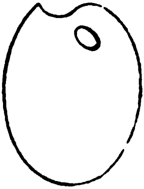

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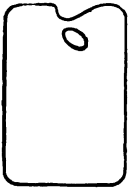

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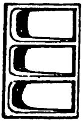
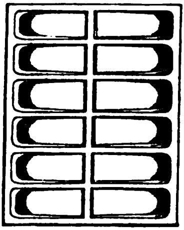
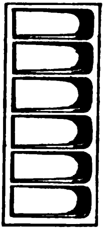
6 inch	each			6 inch	each		
7 „	„			7 „	„		
8 „	„			8 „	„		
9 „	„			9 „	„		
10 „	„			10 „	„		

DIVIDED SLANTS.







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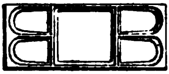
3 Divisions	each			6 Divisions	each		
4 „	„			8 „	„		
5 „	„			12 „	„		

CENTRE SLANT.



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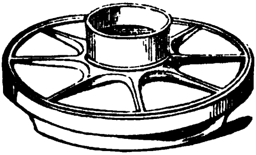
FOR ARCHITECTS' OFFICES, &c.



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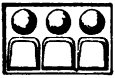
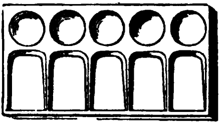


Box Well Slab.



5 Well Slab.

		s.	d.			s.	d.
Box Well Slabs	each			Well Slabs	each		

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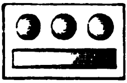

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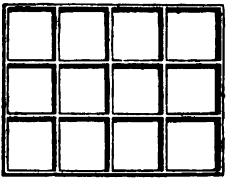

		s.	d.
3 Square	each		
6 ,,	,,		
9 ,,	,,		
12 ,,	,,		

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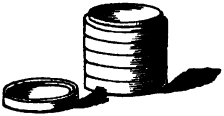

		s.	d.
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2	,,		
3	,,		

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2	,,		
3	,,		

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2 ,,	,,		

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4 ,,	,,		

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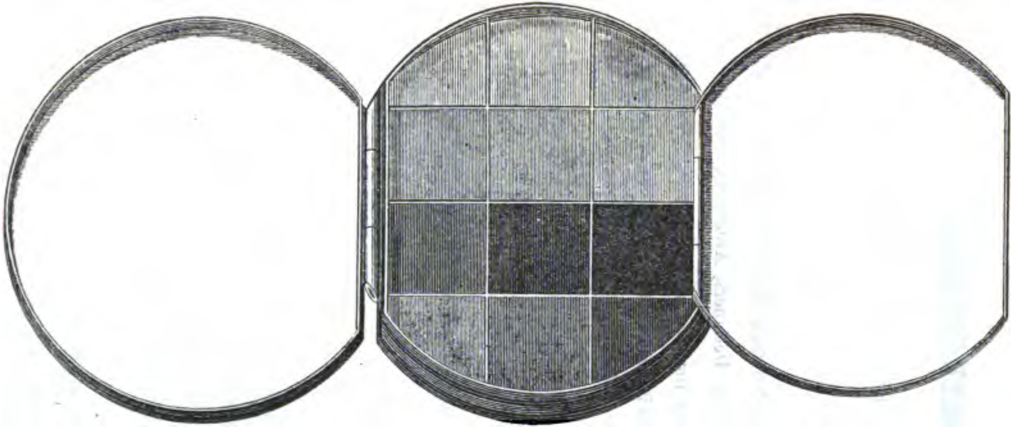

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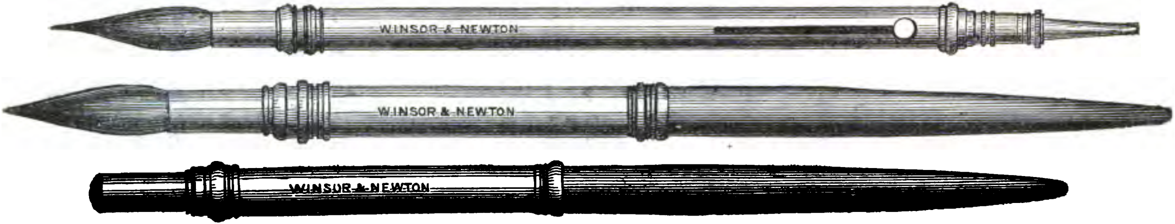

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